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American Woman Issue

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finds  
to wear  
right now**

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Nancy Kissinger**

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## WHAT COUNTS: THE AMERICAN WOMAN '79

- 186 Seven Experts Talk About Clothes, Looks, House, Health, Time. Edited by Lorraine Davis  
 188-193 Nancy Kissinger—Out Front in the Best American Style. By Edith Loew Gross  
 194-198 Seven Experts Talk About Coping with Job, Friends, Husband, Children, Self. Edited by Lorraine Davis  
 202 Elizabeth Hardwick—A Fresh Way of Looking at Literature—and at Life. By Francine du Plessix Gray  
 204 Arlene Croce—A New Understanding of Dance and What It Brings to Our Lives. By Holly Brubach  
 206 Tatyana Grosman—The Rise of Graphics in American Art and the Woman Behind It. By Barbara Rose  
 208-213 Barbara Kafka Talks About How We Eat and How We Live. An interview by Amy Gross  
 213 Barbara Kafka's World. Notes by Susan Wood

## FASHION

- 64 Summer Jewelry: A real change  
 74 Fashion Q&A  
 150-162 Vogue's View: People, Places . . . Special Ideas. Edited by June Weir  
 165 Point of View: Get the Best, the Most Out of Summer  
 166-185 "No-Age" Dressing . . . for summer and beyond  
 214-219 What Counts Now—Key Summer dressing worn by Brooke Adams, Susan Sarandon, Jayne Kennedy  
 220-223 How To Look at the European Ready-To-Wear  
 224-229 Just Add Water! Glamour in beach accessories, in bathing suits  
 230-235 Summer Finds—The best of everything for right now  
 236-239 Vogue Patterns: This Summer's Capsule Wardrobe

## BEAUTY AND HEALTH

- 48 Tears Can Be Crucial to Health. By Barbara Lang Stern  
 70 Beauty Now  
 88 Fitness Now: Interval Aerobics. By Jane Ogle  
 94 Beauty Q&A  
 98, 102 Hair Now  
 104 Fragrance Now  
 108 Shape-Up Now  
 112 His Looks Now  
 114 Health. By Melva Weber  
 124 Eyes Only  
 170-183 The "No-Age" Age: 15?! . . . 20?! . . . 30?! . . . 40?!  
 198 Dr. Lewis Thomas: The Healthiest Way To Think About Health. An interview by Amy Gross  
 200 On Good Health. By Lewis Thomas, M.D.

## PEOPLE ARE TALKING ABOUT

- 32 What's News: Movies, Art, Books, TV, Collecting, Dance, Sports, Recordings, Restaurants  
 86 Between Us. By Lorraine Davis  
 96 Money: U.S. Savings Bonds. By William Flanagan  
 120 Taxes: If Disaster Strikes. By Julian Block

## LIVING

- 76 Last-minute Summer Garden. By Sara Baerwald  
 116 Living: Ideas and Trends. By Barbara Plumb  
 126 Barbara Kafka's Kitchen Tips. By Arthur Gold and Robert Fizdale  
 240 Champagnes and Other Sparklers. By Barbara Ensrud

## TRAVEL

- 138 Travel Now  
 140 Corfu: Lushest Greek Island. By John Storm Roberts  
 147 The Isle of Man. By Jean Fritz

## IN EVERY ISSUE

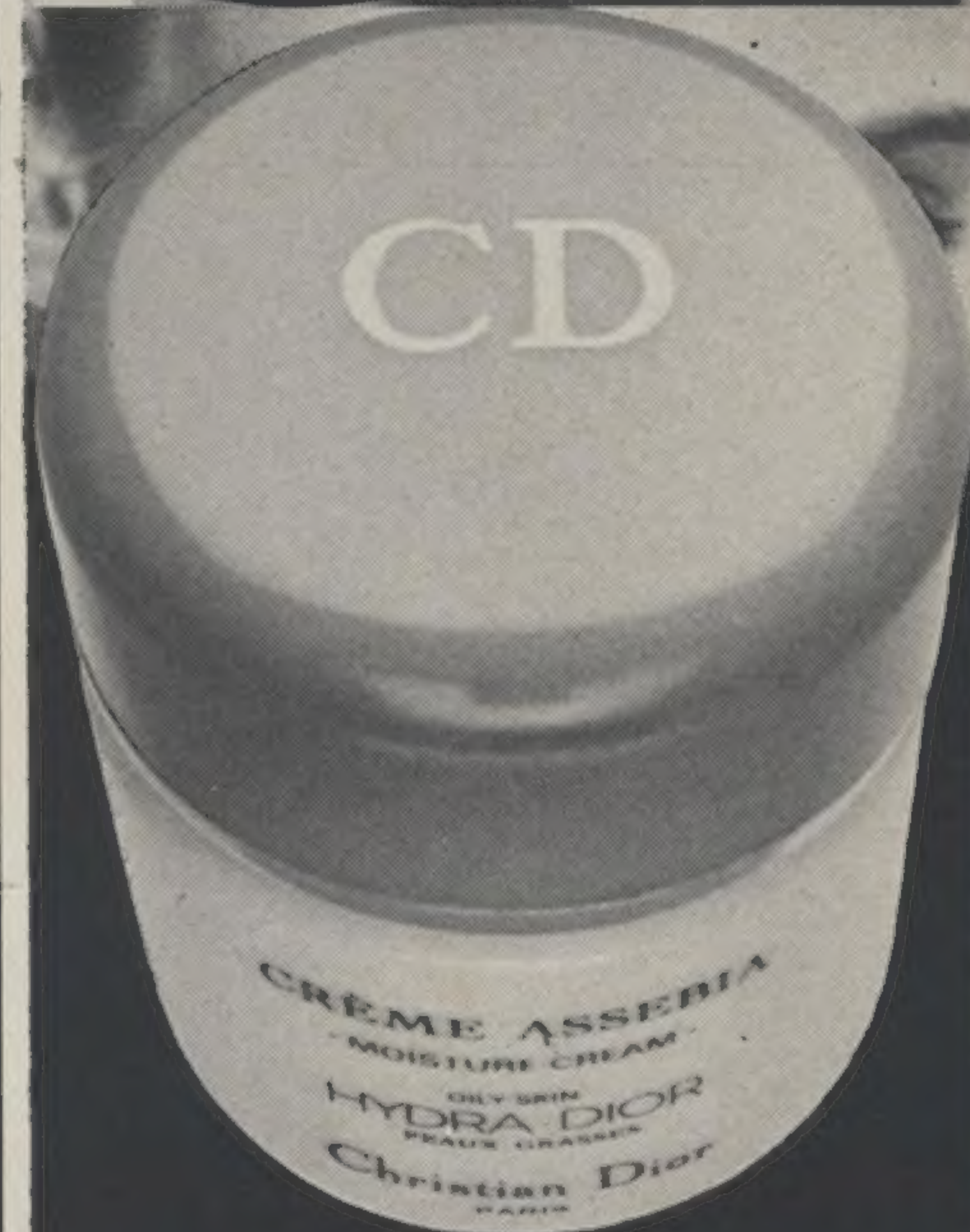
- 22 Masthead  
 22 Your Letters  
 83 Horoscope. By Maria Elise Crummere  
 250 Vogue To Go

ON OUR COVER Kelly Emberg and the news—the highlights—of color. Hair flecked with Gold Tone, Clairol's new Luminize Conditioning Colourant . . . Aziza's Gray Blue with Spungold Lustre Eye Shadow, Tawny Rose with Rose Lustre Lipstick. In fashion, the brights!—pink jacket, purple pants, "jewel" earrings. Details, stores, p. 255. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Joey Mills. Photograph, Patrick Demarchelier.

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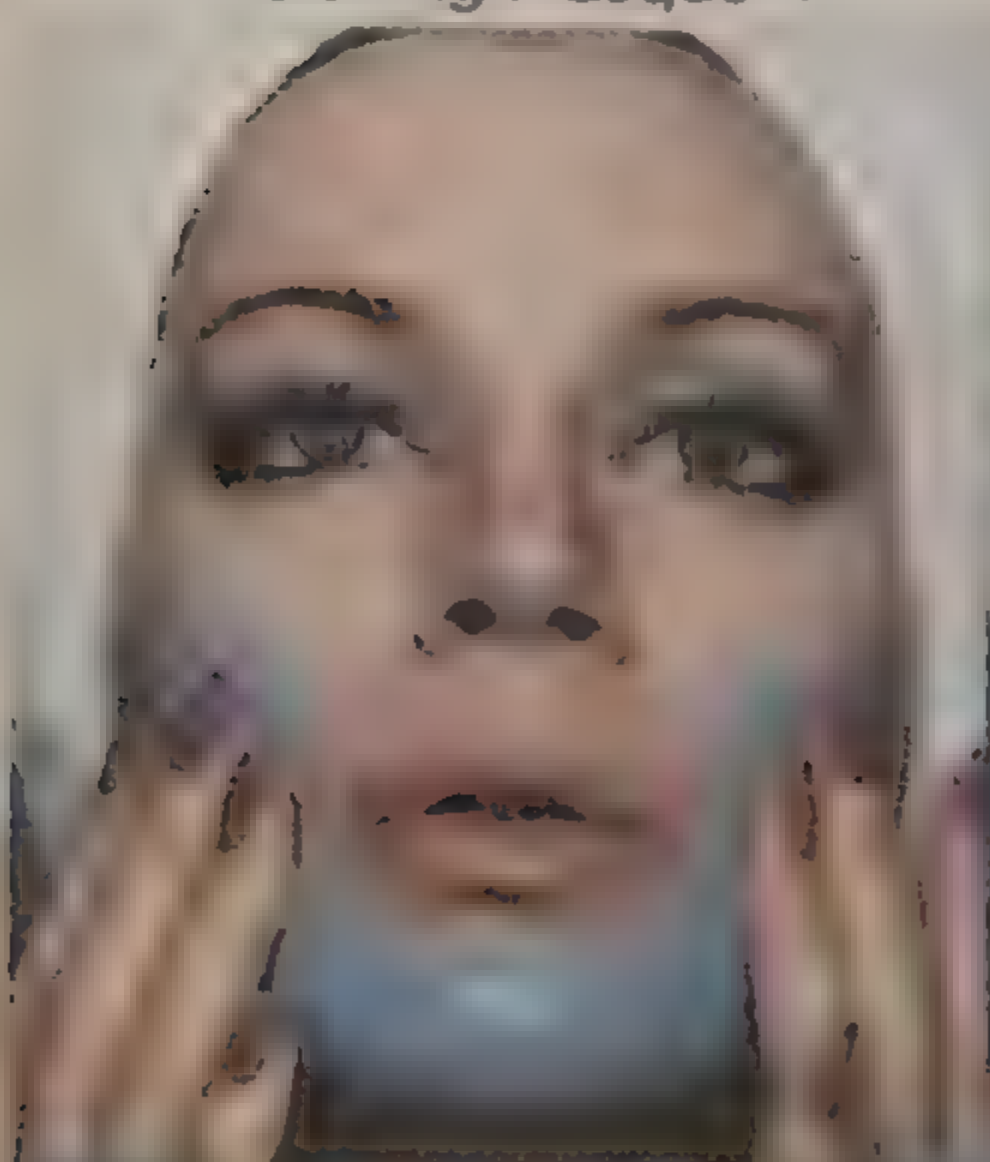
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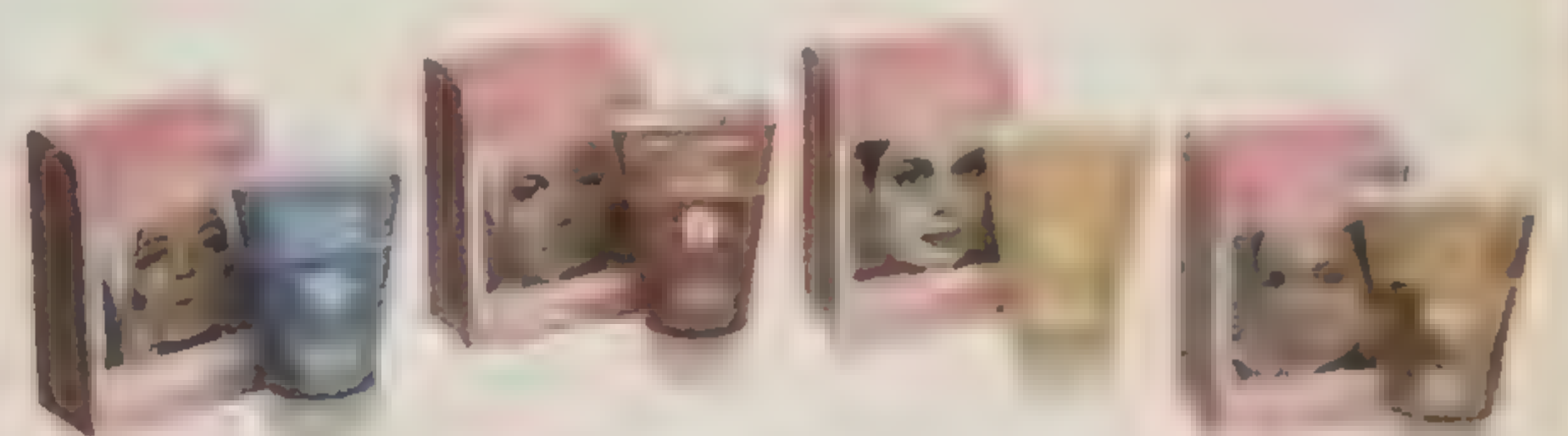




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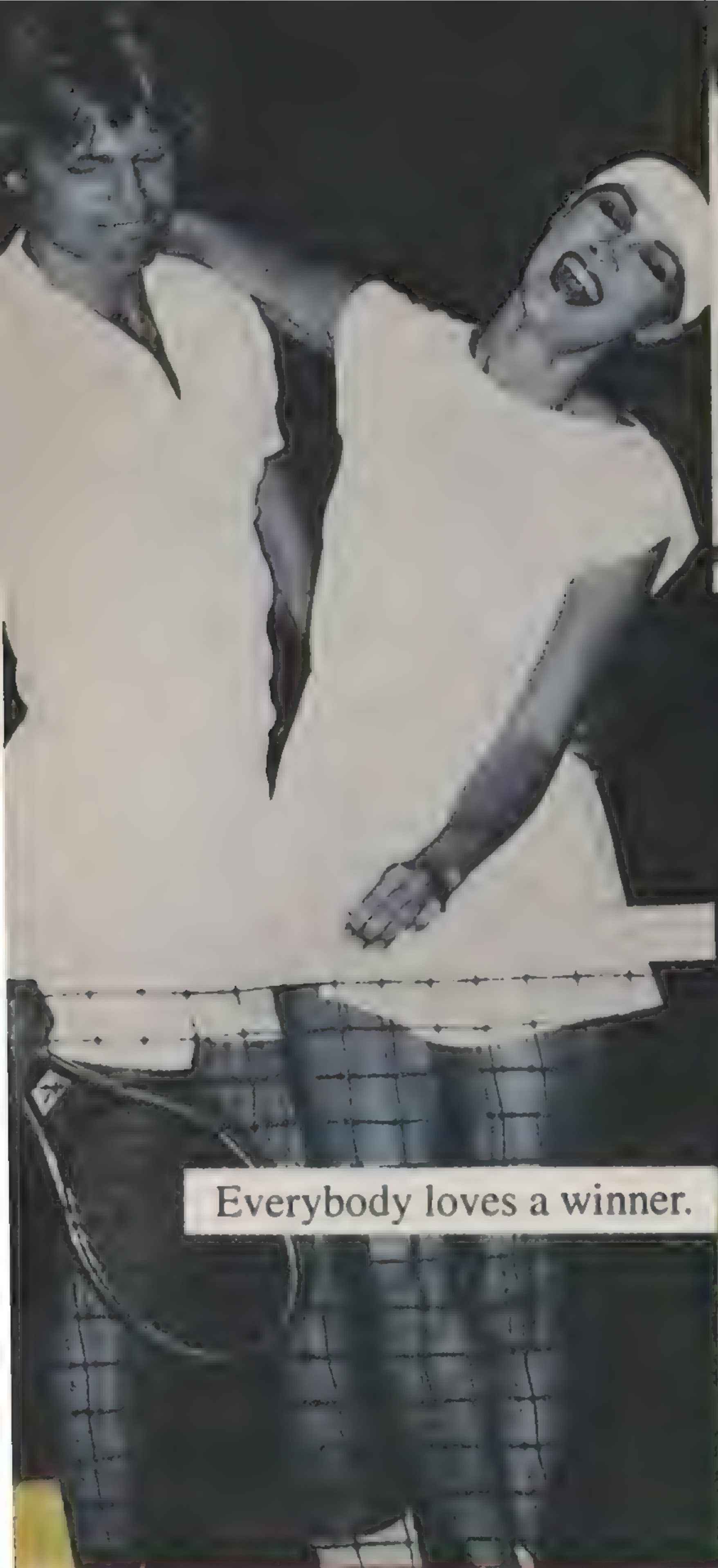
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## Your Letters

### Reading to relax by ...

For several years, since I have lived in the States, I have received Vogue magazine as a Christmas gift subscription, and it has become one of my favourite presents!

Your February issue, which I just finished reading, topped all your issues! The excerpt on "Loneliness" by Gloria Vanderbilt was outstanding (what maturity!), and so were the articles on "Reflections: What one old woman taught a younger about solitude," "Anxiety: Calm for your no-name fears," and "Fitness Now: Walk!"

While I enjoy the high fashions shown in your magazine every month, it is the kind of articles mentioned above that make me truly relax and enjoy Vogue. Keep up the good work!

Uta Monique Behrens  
Phoenix, AZ

P.S. I am saddened to see, however, that while your articles show tremendous maturity of late, you have chosen to depict more nudity lately, e.g., your expert Miss Bach

says (p. 269) that "you must wear a leopard while exercising to keep the muscles warm ..." yet you photograph the exercises in nudity? Why this ...?

### Credit-able women

In your February issue, page 112, there was an article written by William Flanagan entitled "Are you getting all the credit the law allows?" This article is of special interest to me because I am in the process of suing two banks for discriminatory practices regarding denial of my rights to obtain a mortgage.

Interestingly enough, when I was formerly married, the same bank who held the mortgage on my former place of residence now sees fit to deny the mortgage application, based on what both myself and my attorney feel are disguises for the real reasons. The second bank saw fit to further emphasize my non-person status by asking my fiancé to become a cosigner on the mortgage application.

I am hard put to describe on paper the emotional trauma and frustrations that I am still going through as a result of the banks' denying the mortgage. My sole aim

(Continued on page 110)



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*(Continued on next page)*



(Continued from previous page)

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What makes a teenage movie romance click... where domestic cookery becomes "haute cuisine"... how TV talents are born

## MOVIES

By Rex Reed

### A Little Romance

Starring Laurence Olivier; directed by George Roy Hill

Words like "enchanted," "endearing," and "delightful" have become the kiss of death in today's world of senseless movie market values; but *A Little Romance* embraces all these words and makes them respectable. It's that rare and badly needed family entertainment that does not patronize or insult the general audiences for which it seems intended but simultaneously enriches and mellows the lives and minds of audiences in search of stronger stuff. For once, we can glow in the knowledge that there are movie adolescents with adult emotions, mature personalities, and original ideas—and we can thank director George Roy Hill for bringing them to life on the screen.

*A Little Romance* is a love story about a pair of extraordinary thirteen-year-olds trying to grow up with dignity and intelligence in the world of grownup chaos.

Lauren (Diane Lane) is the American girl with an IQ of 167 who reads philosophy books for fun, and who lives in Paris with her mother (Sally Kellerman), a

guished war hero he pretends to be, and this unholy trio ends up being pursued by frantic parents, cops, tourists—with a surprise twist every step of the journey.

George Roy Hill here displays the same exceptional touch in the handling of youth that he showed in *The World Of Henry Orient*. There's a point to the charm of it all, too: that dreams are not what they seem, and that life isn't what it seems on the screen. What is a legend anyway, except ordinary people doing extraordinary things? Everything about *A Little Romance* is extraordinary. It is quite the most original and gratifying film about kids as people since *Whistle Down the Wind*.

### The American Game

Written and directed by Jay Freund and David Wolf

I don't usually recommend documentaries, but this one is rather special. It follows the hopes and aspirations of two young basketball players from diametrically opposed social and geographical backgrounds—and, in the process, reveals a texture of American life seldom equaled even in fiction films.

Brian is eighteen, a naïve, all-American athlete from Indiana who started playing ball to please his father. We see the influences of his family, hear the idiotic and atrophying macho bull he grows up on, watch the community pride, teenage adulation, and propaganda of the college recruiters, and watch a boy growing old.

Stretch is a street kid, a poverty-stricken Black boy from Brooklyn, orphaned early by the death of an alcoholic mother. Stretch doesn't want to go to some white college that would use his body as a tool for its basketball machine; he wants to educate himself, to make life better for his sister and brother. We move into his environment, suffer the same overcrowded,

dangerous conditions he lives in, feel the violence that threatens to erode his chances, listen to the siren's song of the white man's jive, and watch a boy grow up.

The film intercuts from Brian's world—in the heart of the hog and corn country, with its barbershop quartets, apple-pie socials, pizza parlors and Holiday Inns—to Stretch's world, with its dope, sirens, and adrenalin. By the time it's over, we aren't so smug about which world is better, and we've enriched our own knowledge of what it feels like to have young dreams, young goals, and young defeats.

In its subtle and vivid *cinema verité* style, *The American Game* says something brutal about competition and sports as a way of life, about the lies we tell our kids, and about their consequences. Some of this film is bursting with vitality, all of it is sincere: and I can ask no more of any film.

## ART

By David Bourdon



Visual impact from "Life: The First Decade": Sanders' photo of Betty Grable

### Life: The First Decade

Grey Art Gallery, New York University; through August 3

When I was growing up, I relished Sunday visits to Grandma partly because I could bury myself in her copies of *Life* magazine. Since it captured my interest pictorially, the magazine influenced the way I look at things and helped direct my interests toward the visual arts. Years later, I found myself working as an assistant editor at *Life*; and I never ceased being a fan of its veteran photographers. I doubt that many of these photographers considered themselves to be artists, but those who lasted were often esteemed on essentially esthetic grounds, for their imaginative conceptions and for the individual sensibility they imposed on their work.

The current show contains approximately two hundred black-and-white prints, all vintage and frequently dog-eared, covering the years from 1935 through 1945. Doris O'Neil, chief of the Time-Life Picture Collection for twenty-two years, looked through some hundred thousand prints and culled about twenty thousand. Then, with the assistance of Robert R. Littman, director of the Grey Art Gallery, she reduced that number to its present level.

Two themes predominate: Depression America and World War II. The America that is portrayed seems a vanished nation, where many people were more impoverished than now but had more dignity. Patriotism was proudly displayed, as in W. Eugene Smith's 1940 photograph of a group of Hoosiers piously pledging their allegiance on Flag Day.

But it was the War that brought out the best in *Life*. The magazine was unstinting (What's News, continued on page 34)



Teenage lovers Diane Lane and Thelonious Bernard with chum—and chaperone—Laurence Olivier, in "A Little Romance"

flighty, thrice-married social climber and mental dwarf; and her stepfather (Arthur Hill), a nice, dull, filthy-rich computer executive. Daniel (Thelonious Bernard) is a brilliant working-class kid who has learned everything he knows from American movies and who can "mosey" like John Wayne or talk tough like Humphrey Bogart.

Together, Lauren and Daniel devise a plan to win at the races with the aid of one of her stepfather's computers and run away to Venice with the aid of Laurence Olivier—an elderly and eccentric chum—as a chaperone. Olivier has fed them a fable about how, if you kiss under the Bridge of Sighs at sunset when the bells toll (the way Robert and Elizabeth Barrett Browning did), you will stay in love forever. But Olivier, in one of his most picturesque and addle-headed movie disguises, turns out to be someone quite different from the distin-



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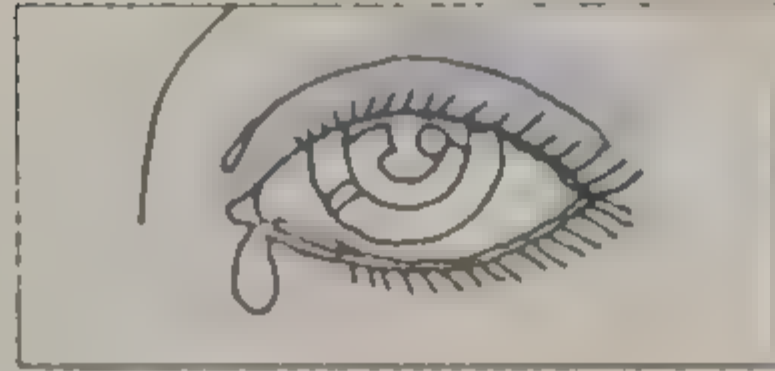
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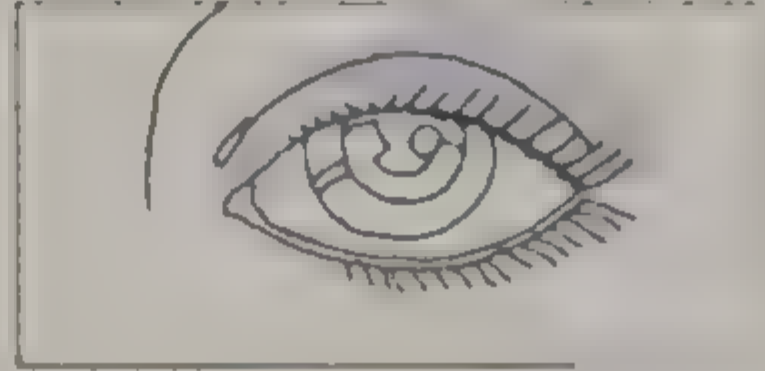
This means that, at last, you won't have to check on your eye shadow every few hours. Because with creaseproof, fadeproof and waterproof Aziza Shadow with Sealer the color stays smooth and true all day. And you'll never have to wonder if your mascara is on your lashes, not under



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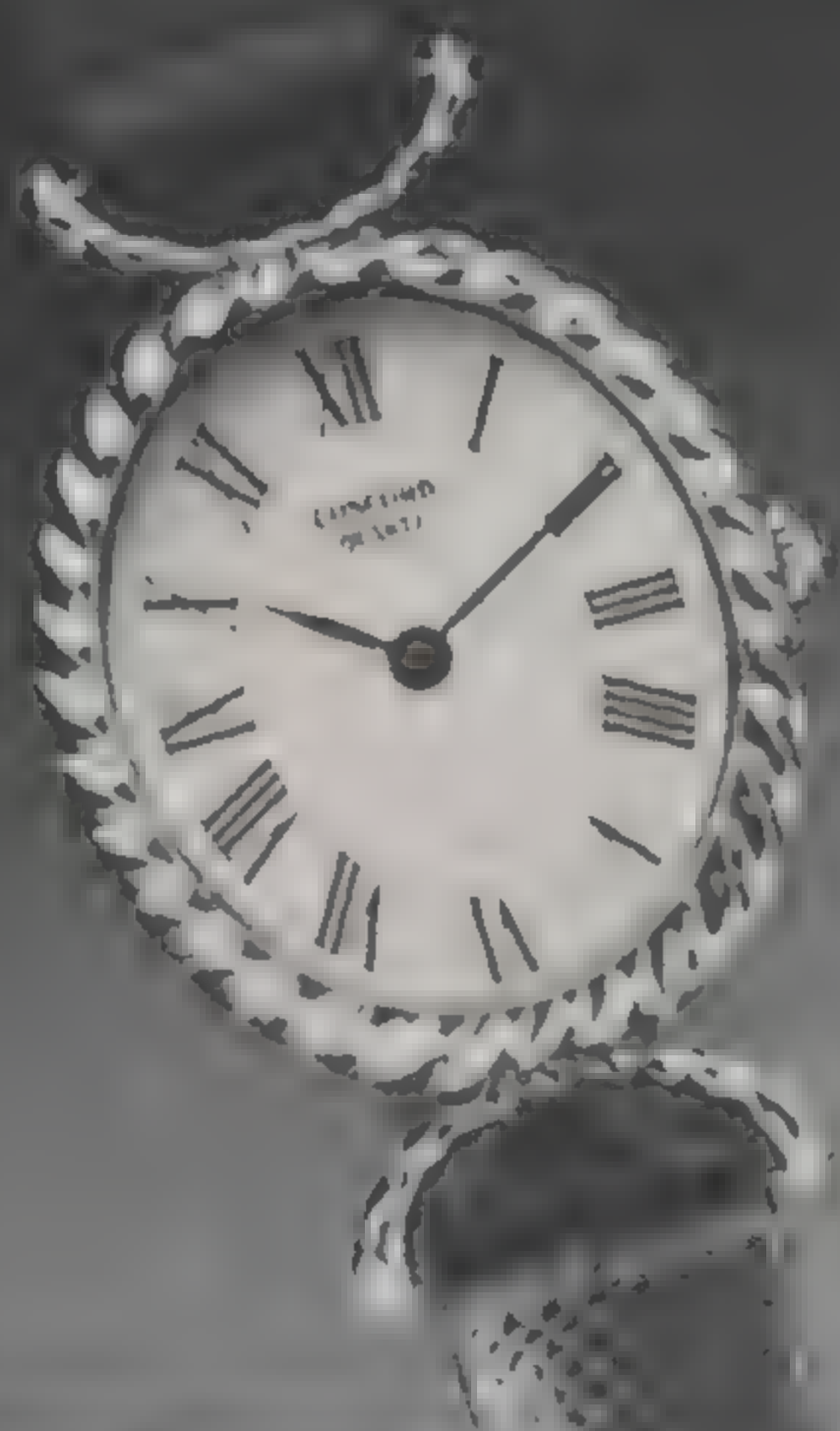


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# WHAT'S NEWS, WHAT'S COMING

in its efforts to make the War vividly real for its readers, publishing shocking images of the London blitz, a Malaysian mother grieving the death of her child during a Japanese attack, a Japanese officer about to behead a captured Australian pilot. One of the most chilling is Margaret Bourke-White's shot of scores of dead bodies piled high on a truck at Buchenwald.

The show is a vivid capsule history, in pictures, of a momentous decade.

**Rufino Tamayo: Myth and Magic**  
*The Solomon R. Guggenheim Museum, New York; through August 12*

As his eightieth birthday approaches, the grand old man of Mexican painting is being honored with a retrospective exhibition of more than one hundred works, accessorized by approximately one hundred and fifty pieces of pre-Columbian and popular Mexican art. The intention is to prove that Tamayo has deep roots in Indian culture.

Tamayo enjoyed the good luck of arriving on the art scene when the Mexican mural movement was in high gear. Mexico's "big three"—Rivera, Orozco, and Siqueiros—were particularly influential in the United States. By the time Tamayo settled in New York, in 1936, he was greeted as an important Mexican modernist, which indeed he was. For the next ten years, Tamayo spent most of his time in New York, where he perfected his particular type of figural and still-life compositions.

Tamayo is an important, pivotal figure in the development of modern art within Mexico; and he merits the acclaim of his countrymen for helping to channel them into the mainstream of international modernism. But from an international point of view, Tamayo is merely a talented Latin American satellite of the School of Paris, making bland but ingratiating pastiches of Cubism and Surrealism with an overlay of pre-Columbian motifs—all in sweet colors, including his famous watermelon pink.



"Animals" by Tamayo: He led Mexican Art into the mainstream of modernism

## MORE ART:

**Nineteenth Century Photographs from the Arnold H. Crane Collection:** Since 1965, Chicago lawyer Arnold Crane has assembled one of the largest private collections of nineteenth- and twentieth-century photographs in the country. This choice sampling of fifty-odd items mainly features early examples of French and British photography, some of it by well-known names like Henri Le Secq, others by anonymous folk. At The Museum of Modern Art through July 29.

## BOOKS

By Allene Talmey

### Sophie's Choice

By William Styron (Random House)

With a muscular intensity, William Styron (*Lie Down in Darkness, The Confessions of Nat Turner*) has written a novel of indescribable power. It contains the love story of Nathan, a frighteningly passionate, dominant Jew, and Sophie, a blond Polish Catholic refugee, in a 1947 Brooklyn board- inghouse. It is a story told by Stingo, a



William Styron's latest work, "Sophie's Choice," is "a novel of indescribable power"

twenty-two-year-old Southern WASP and would-be author of a Great American Novel, who becomes daft about the thirty-three-year-old Sophie. Styron has managed a whole consternation of people.

Part of the story takes place, however, not in Brooklyn, but in the past, in Auschwitz, where Sophie was imprisoned and—to survive—was forced to make crucial choices for her life. This tale of Sophie's is horror from its start at Auschwitz until her release; and the horror does not end there.

*Sophie's Choice* is a brave—and largely successful—attempt to deal with problems of human relationships and moral choice. Within the intricacies of this novel (laced with humor, but with a flaw of too many words), one vital question stands out: "At Auschwitz . . . where was God?" And the answer: "Where was man?"

### Broca's Brain: Reflections on the Romance of Science

By Carl Sagan (Random House)

In the course of a deep investigation of Paris' Musée de l'Homme, Carl Sagan (*The Dragons of Eden: Speculations on the Evolution of Human Intelligence*) made a highly notable discovery: the cylindrical bottle in his hands contained Broca's brain. Paul Broca was an important, controversial figure in the development of mid-nineteenth-century medicine and anthropology, and the founder of modern brain surgery. When he died in 1880, Broca left his brain to the Musée. There, Sagan's speculations continue to illuminate the nature of human intelligence and the way our brains deal with discoveries about the cosmos.

Among the noteworthy parts of this (*What's News, continued on page 38*)



# *Spring fever—love at first sip.*

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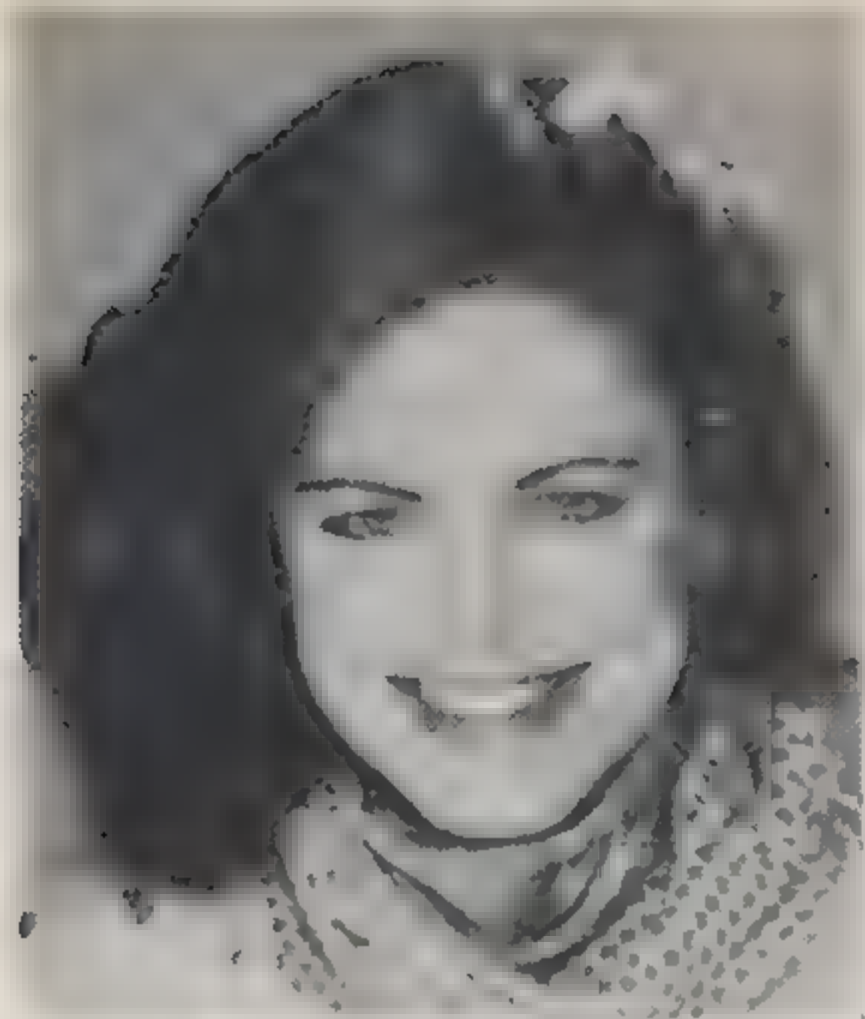
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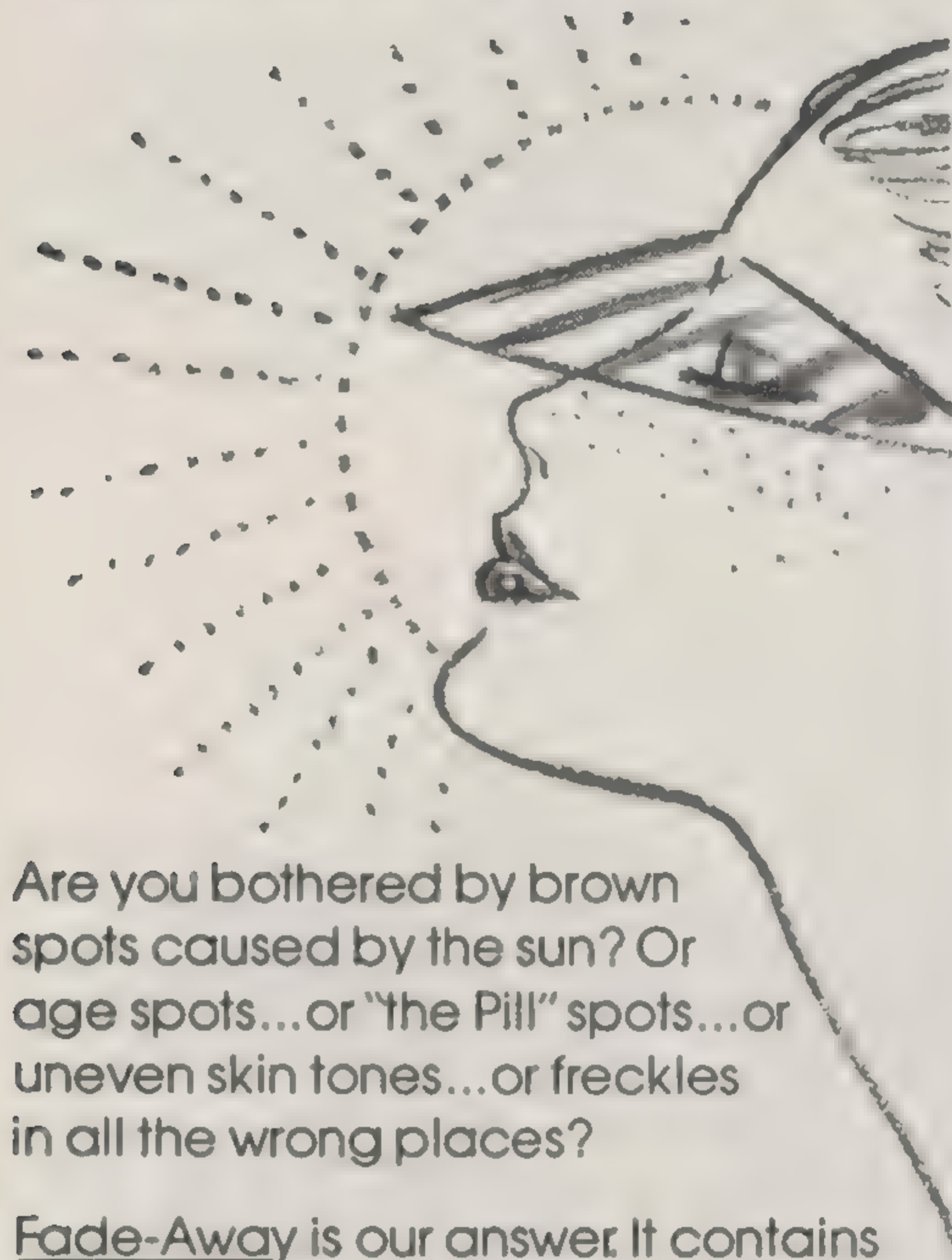
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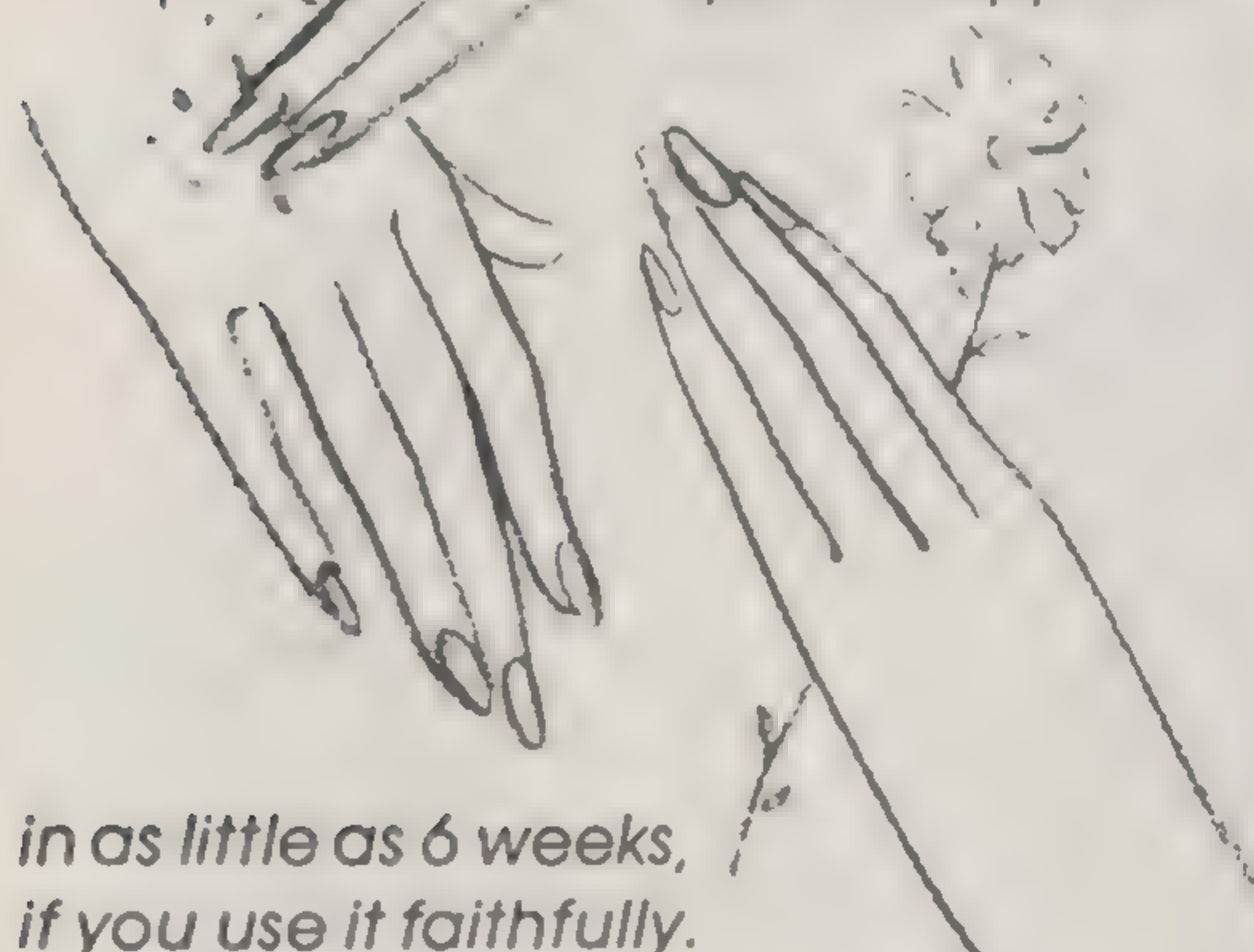


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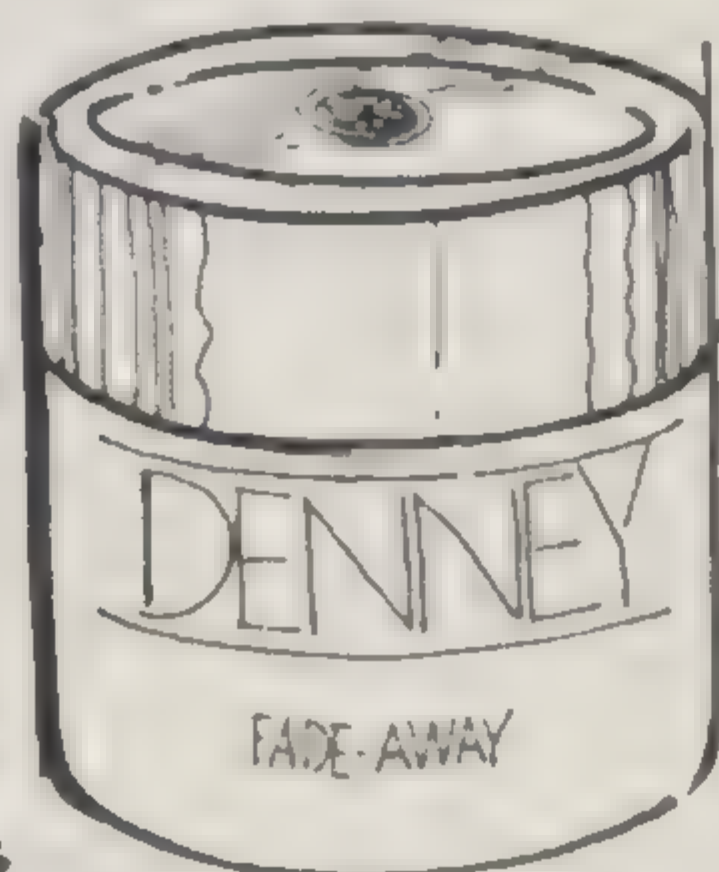
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## WHAT'S NEWS, WHAT'S COMING

book: a long chapter on Dr. Immanuel Velikovsky, whose first book *Worlds in Collision* was published in 1950. Velikovsky, now in his eighty-third year, has been compared to Einstein, Newton, Darwin, and Freud. Sagan feels, however, that Velikovsky usually has not read Velikovsky carefully.

Within this brilliant book are chapters titled "In Defense of Robots," "The Quest for Extraterrestrial Intelligence," and, finally, a fascinating chapter on "The Amniotic Universe." Somehow, Sagan believes that our travels will take us to the stars—unless, of course, we destroy ourselves first.

### Bloomsbury: A House of Lions

By Leon Edel (J.B. Lippincott Company)

In spite of the recent deluge of works about the "Bloomsbury Group"—those writers, painters, critics, and activists who flourished in England from the Edwardian period through the Second World War—Leon Edel (*The Life of Henry James*) has managed to construct an amusing—and definitive—story of how Bloomsbury began.

The book details the interplay of "nine characters in search of an author": Clive Bell, Vanessa Bell, Roger Fry, Duncan Grant, Maynard Keynes, Desmond MacCarthy, Lytton Strachey, Leonard Woolf, and Virginia Woolf. Most compelling are Strachey, who summed up his adult world as "paradox and pederasty"; and Keynes, a genius with a sharp logical mind—a mind that continually made him an outsider.

The Bloomsbury group had "no sense of their collective power"—never, in fact, admitted to being a group. It is the intertwining of nine individual lives that makes Edel's book—and Bloomsbury itself—unique.

## RECORDINGS

### By David Sargent

We stand on the edge of the first real revolution in high-fidelity recording since the advent of stereo over twenty years ago. Digital recording—the translation of sound impulses into computer information and the exact retranslation of that information back into music in our living rooms—is part-way here already. Recordings exist in which

the originals have been digitally recorded and then reproduced on a conventional LP. But, ultimately, our whole playback systems will change, and the twelve-inch disk as we know it will be a thing of the past.

When that happens, the slate will be wiped clean as far as the conventional classical-music repertory is concerned. Technical revolutions serve to winnow the overgrown field of standard-repertory recordings. Right now, the clutter is really remarkable, and it makes one seriously question almost *any* new recording of a familiar piece. In the case of the Beethoven symphonies, for instance, there are currently twenty complete sets in the domestic catalogue—not counting the nearly innumerable individual recordings. If digital recordings were suddenly to make the older equipment obsolescent, most of those could be dispensed with. The truly great versions would survive; but the field would be cleared for a new clutch of modern, economically viable performances by present-day conductors.

The two latest Beethoven symphony ventures are those of Herbert von Karajan and the Berlin Philharmonic on Deutsche Grammophon and Lorin Maazel and the Cleveland Orchestra on Columbia. Karajan's collection takes a while to get going. The first few symphonies sound tired, heavy, and slurred, as if the conductor had played (and recorded) them so many times that he had simply lost interest. But by the Fifth Symphony things improve; and, from then on, these are distinguished performances. But they're not *unforgettable*: heard live, they would be very satisfying; on disk, one would be better off with Toscanini, Walter, Klemperer, Haitink—and Maazel.

Maazel's set isn't perfect: The grander, more magisterial parts of these symphonies lack the ideal authority. What Maazel has done is capture the vigorously dramatic, hearty, Germanic side of Beethoven's personality. The performances are *vital* above all else, and the recorded sound matches that conception in its directness and its full-bodied impact. Neither this nor Karajan's constitute the "best" Beethoven symphony set. But at least Maazel's is a personal, interesting statement about the music and, as such, this set seems genuinely worthy of preservation.

(What's News, continued on page 42)

## WHERE TO EAT NOW

### Dodin-Bouffant

There's a new kind of home cooking coming to an *haute cuisine* boil in American kitchens, its vocabulary derived from *la nouvelle cuisine*. And it is this quality of domestic cookery, experimentation, and "being at home" that sets Manhattan's Dodin-Bouffant apart from its peers. The restaurant is situated in an East Side renovated brownstone house. Dining is upstairs under majordomship of Karen Pritsker, cooking (including sumptuous desserts) downstairs by Karen and her husband Robert, both *right*. They are enormously gifted food and people lovers. Delectable: *Huîtres au radis*, plump, warm oysters bursting with



Jade Albert their special brininess, enhanced by slivers of red radish, cozy in their shells, nested in rock salt; a perfection of calves liver, made ever more perfect by a deft *sauce Foyot*, a "floating island" like the imagination-sprung ghost of the most delicious trifle in the world.

—L.L.



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*Jill Muir, teacher, wife,  
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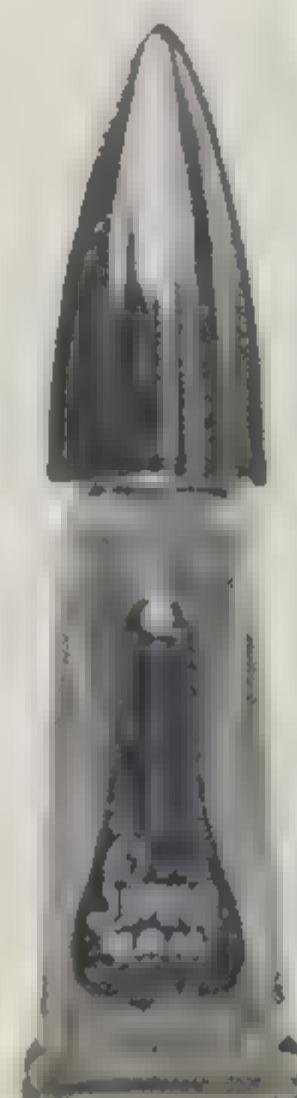
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## WHAT'S NEWS, WHAT'S COMING

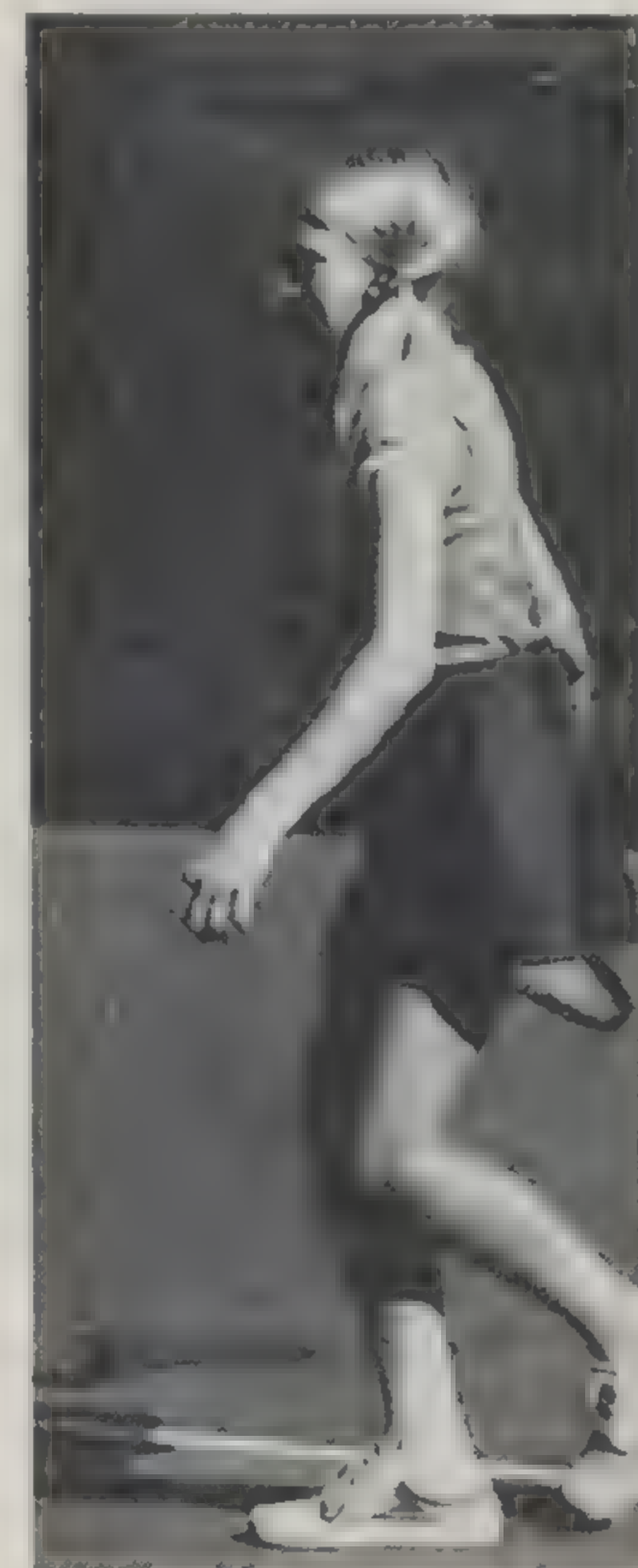
### SPORTS

By Kay Gilman

#### Coming up fast: tennis' teenage champ

If Chris Evert, Martina Navratilova, and the rest of the reigning royalty of women's tennis seem a bit fidgety on their thrones of late, blame it on the blazing crop of teen-aged upstarts who are staking their own claims to crowned status.

Foremost among the *Wunderkinder*: diminutive, pig-tailed sixteen-year-old Tracy Austin, who first beguiled and startled racquet fans with her dominance of junior tennis at age thirteen; Pam Shriver, the long-stemmed seventeen-year-old from Lutherville, Maryland, who slashed her way to the final of the 1978 U.S. Open and raised plenty of sweat on Chris Evert's brow; and now thirteen-year-old Andrea Jaeger of Lincolnshire, Illinois, who could well become the Jimmy Connors of women's tennis.



Tennis' Andrea Jaeger: a mind of her own

At 4'10", with blond pigtails, Andrea is a superb all-around athlete who has taken every eighteen-and-under title in sight—including the prestigious Orange Bowl Junior Championship and the Pepsi Junior Masters. She defeats the older, bigger girls with assurance and ease and is currently searching for new fields to conquer. Described by one slightly awed tennis expert as "Tough, with an unbelievable sense of competition," Andrea plays on the boys' soccer team at her school and has displayed no compunction about arguing vehemently with umpires.

"She'll argue about a point even when she's five games ahead," commented the observer. "She's got a temperament that's totally attuned to winning, no matter what. Her talent is staggering, but whether she'll mature and learn some self-control remains to be seen."

#### MORE SPORTS:

**Wimbledon**, the tradition-laden apotheosis of all tennis, happens at the All-England Lawn Tennis and Cricket Club from June 30 to July 7. NBC-TV will televise Wimbledon highlights from June 30 onward—culminating with six hours of live coverage of the final rounds on July 7.

(What's News, continued on page 46)



# The Elancyl Method.<sup>®</sup> One reason problem areas are no great problem in France.



The French have always been very sophisticated in their approach to skincare.

And nowhere is this more evident than in the amount of attention a French woman gives to beautifying her body.

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Methode Elancyl (pronounced ay-lon-seal) was created eight years ago as an alternative to visiting this salon.

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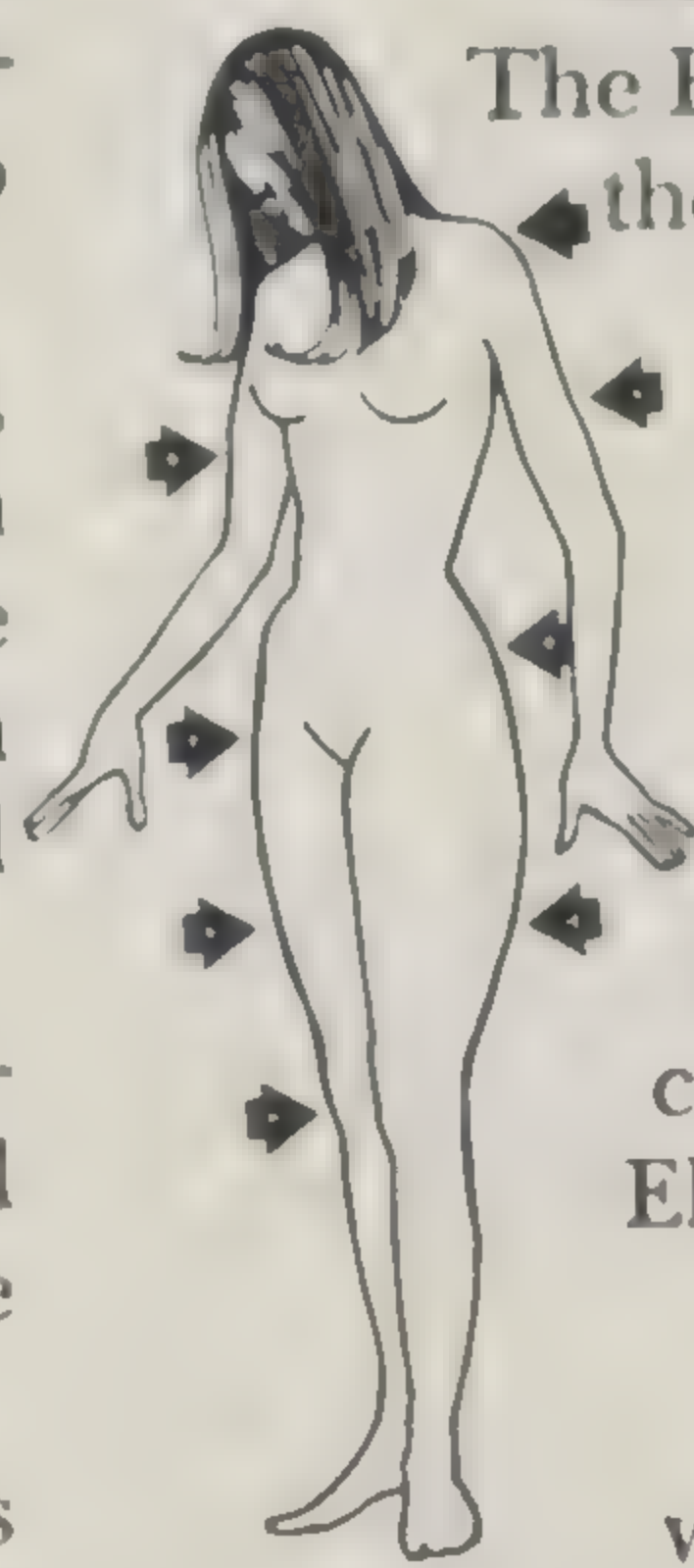
When taking a bath or shower, you simply take a few minutes to be your own masseuse.

Using the Elancyl massage glove, with its special ivy extract soap inside, you massage hips, thighs, and buttocks. Or other problem areas.

Next, apply the Elancyl massage cream after you are dry. It also contains extract of ivy and acts as an exquisite supplement to the massage.

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This supple rubber glove is designed with rows of alternating escape valves and nodules.

The escape valves allow the Elancyl soap to lather your skin.

And the nodules are specially constructed in both round and mini-suction cup shapes, a combination that affords you the maximum benefits of a massage.

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Since the Laboratoires Ducray are specialists in phytochemistry—the chemistry of plants—it is not surprising they were drawn to one species in particular: *Hedera helix*, or ivy.

Ivy is a member of the ginseng family. Since ancient times, it has been thought to have very special beneficial properties.

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And once your mirror shows you what you want to see, you need only use this treat-

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But many women think it's worth a million.**

The Elancyl Kit contains the Elancyl massage glove with its special soap and massage cream, all for \$16.50.

But this is no ordinary purchase. It is something of an investment.

Because the Elancyl massage glove is created for a lifetime, as is the method itself.

If you wish to supplement The Elancyl Method, you can enjoy the Elancyl body massage gel or bath foam. Both contain extract of ivy and, like the rest of our products, are delightfully scented.

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## TV

By Diane English

*With talent, training,  
a new kind of star*

With the decline of the old Hollywood star system, television is continually searching for talent with the staying power of a Lucille Ball or a Carol Burnett. But with an estimated five thousand hours of television programming per year to contend with, actors can come and go faster than a flick of the dial. There is always talk of a new star system. As that begins to take shape, it is obvious that sunglasses and autographs



TV's versatile newcomer: "Lou Grant's" Linda Kelsey with Robert Walden, Ed Asner

are out. Training and talent are in.

From newcomers, we demand more now than the ability to sing, dance, and look good. Versatility is a key word. Although television can create superstardom faster than any other medium, the fame can be fleeting without the substance to back it up. While Farrah Fawcett-Majors and Henry Winkler flopped at the box office, Blythe Danner, a veteran of stage and screen, will be recognized this year as one of America's most accomplished actresses on the strength of her portrayal of Joan Maple in NBC's *Too Far To Go*.

Linda Kelsey typifies the new breed of actress at work in television. As young newspaperwoman Billie Newman on *Lou Grant*, Linda applies the expertise gained from an impressive career on the stage. To bring more dimension to Billie, she carefully researched the lives of three women reporters on the *L.A. Times*, and enrolled in a journalism course at UCLA. "Billie is ever-changing. Even though she's selected a nontraditional life style, she has no hard edges. She's a woman we see in life a lot, but we don't see her enough on television. Too often, she's passing the coffee to the leading man."

Television has not always been the spawning ground for new performing talent. The industry still relies on ratings systems like the TV Q's, which score actors on familiarity and likability. But when television throws caution to the winds, the returns can be enormous: witness the success of a relatively unknown comedian named Robin Williams, who lifted a mediocre sitcom (*Mork & Mindy*) to cult status.

With more and more television hours to be programed each year, the demands on the medium's new talent increase. Those who will endure the test of time are those who will not allow themselves to be stereotyped. Although this may lessen the chances of becoming a household name, the new

talent doesn't seem to mind: "I don't want to lock myself into one character," says Linda Kelsey. "There are too many possibilities in television now. It's no longer the ugly stepsister of film."

## COLLECTING

By Judith Goldman

*Today's glass:  
it's made to be art*

When a fragment of ancient Roman glass is sold at Sotheby Parke Bernet London this month, it's expected to bring a six-figure price. At auction, Art Nouveau glass continually sets records. There's a book on how to value Depression glass, another on carnival glass. And the price of functional glass has spiraled: an Air-Twist Steuben glass goblet, which cost \$222 a dozen in 1959, now sells for \$1320. But there is an affordable option for glass fanciers—contemporary American glass. Requiring immense craft, new glass is made to be art.

Twenty years ago, glass was designed by artists, made by craftsmen, produced in factories. Then Harvey Littleton and Dominick Labino began experiments at the Toledo Museum and found a way to melt glass at a lower temperature, bringing it into studios. Classes, competitions, and exhibitions followed. Major university art departments began teaching glassmaking—and, eventually, they spawned the current generation of artist-glassmakers.

The look of new glass is as diverse as current esthetics. It's as sculptural as Harvey Littleton's sliced-open tubular forms; as personal as the large-in-scale, small-in-size objects Thomas Patti fuses out of found pieces of plate glass; as painterly and timeless as the delicate baskets Dale Chihuly tucks inside each other. The best new glass is still inexpensive, ranging in price from \$75 to \$2000: Find it at craft dealers, like The Elements Gallery or Jorice Gallery in New York City. Or specialty galleries, like Contemporary Art Glass Gallery, the gra-



James Carpenter's "Oriental Bowl": fusing utility with craft

cious small shop on New York's Madison Avenue where The Museum of Modern Art and The Metropolitan Museum of Art occasionally acquire glass for their collections.

Study contemporary glass at the Corning Museum of Glass, Corning, New York. Their current exhibition, *New Glass*, the result of an international juried competition, features 427 objects by 196 entrants from twenty-eight countries. Somewhere in that reflecting splendor are the Louis Comfort Tiffany and Emile Gallé of tomorrow.

## DANCE

By Holly Brubach

*A summer idyll for  
American dancing*

Last year, architect Philip Johnson unveiled plans for a new AT&T skyscraper acclaimed as the end of the "modern" glass-box era and the beginning of a new retrospective style. New Yorkers called it "Chippendale," after its pediment, which looks a lot like the top of a dining-room breakfront. Johnson called it "post-modern," a more academic term that will have to do for the time being. In no other art—not even architecture—is this lack of a better word for the new era, already underway, so apparent now as it is in dance.

"Modern," as it applies to dance, is still handy for making historical distinctions; but, as a description of movement, it has been rendered obsolete. The "war" between modern dance and classical ballet is over. In its aftermath, choreographers are ransacking a variety of styles and traditions and recombining the components in new ways. Dancers and choreographers alike defy the labels assigned them by circumstance: Twyla Tharp makes dances for ballet companies, Baryshnikov dances with Paul Taylor, Nureyev dances with anyone. Now that the fight for freedom has been won, the revolutionary fervor has subsided.

Since 1934, when the so-called "pioneers" of the modern movement—Martha Graham, Doris Humphrey, Hanya Holm, and Charles Weidman—first retreated with a handful of dancers to Bennington College, that fervor has found its expression in a summer convention which came to be the American Dance Festival. Later at Connecticut College, now at Duke University, the Festival has continued to offer choreographers and dancers a creative environment away from the pressures—esthetic and financial—of New York. In the early years, the Festival's most important reason-for-being was solidarity. "They were one another's audiences," say Charles Reinhart, the present director.

Today, there are no causes in dance, and choreographers may have a harder time finding a rehearsal space than an audience. The American Dance Festival has changed to meet needs as they arise. This summer's curriculum, with its workshops in television and criticism, proves that the present needs have as much to do with the media as with the making of dance.

Since its inception, the Festival has been a showcase for nearly two hundred new works. This year, in keeping with that tradition: Paul Taylor, Merce Cunningham, Laura Dean, and Kathryn Posin will all premiere pieces commissioned by the Festival.

"We're in our golden years," Reinhart says. It's been a long haul from the hardships of those first summers in exile to these halcyon days when "ballet" and "modern" dance are one and the same—and the only name for it is dancing.

*American Dance Festival, June 16-July 28. Write: ADF, P.O. Box 6097, College Station, Durham, NC 27708.*





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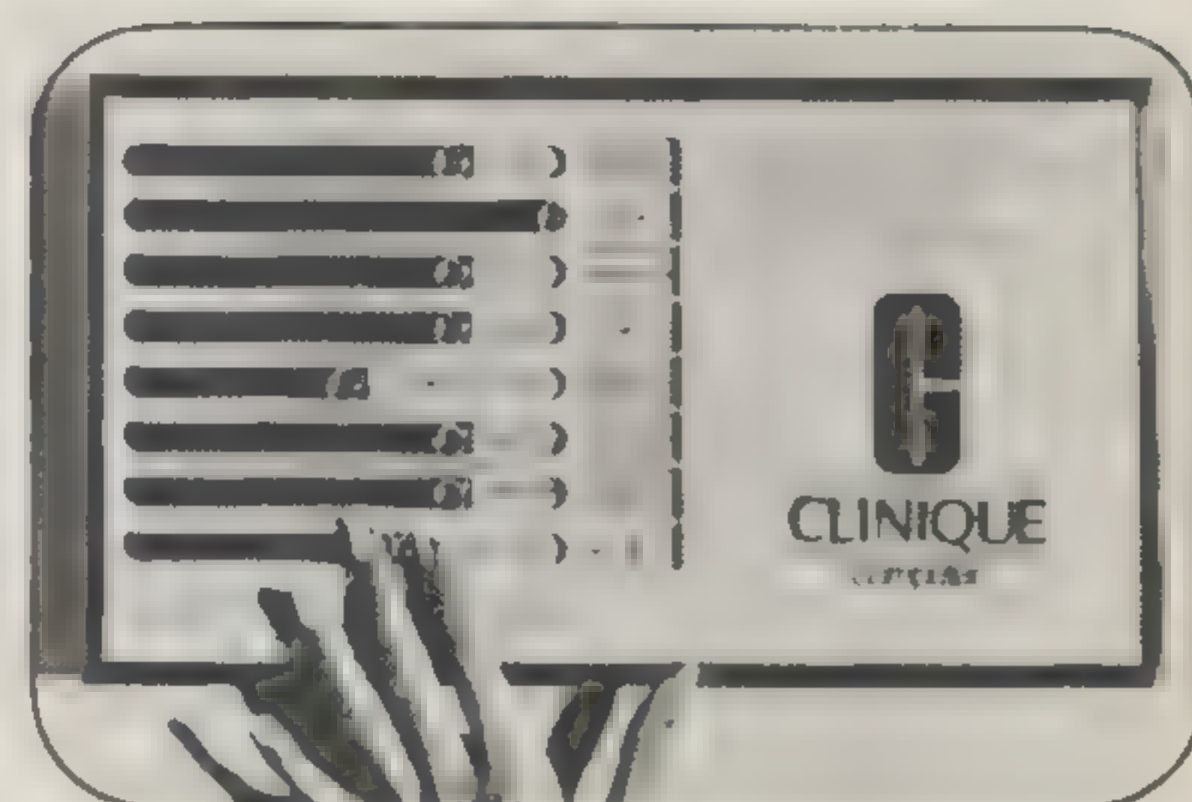
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# Tears can be crucial to your physical/emotional health

You know sobbing can be good for the soul, but what about the preventive medicine in a good cry?

By Barbara Lang Stern

**D**o you let yourself go and cry from time to time? Or do you almost always hold back your tears? Chances are you've heard or read that crying is a healthy emotional release, but did you know it might help to prevent certain physical illnesses as well?

"All of us have two systems of tearing," says Stephen E. Bloomfield, M.D., clinical assistant professor in ophthalmology at New York Hospital-Cornell Medical Center. "There is, first of all, a constant flow of tears which is produced by tiny glands in the conjunctiva or lining inside the lids of the eye. This basic tearing creates a film that's very much like a soap bubble in the sense that it can be compressed and stretched by the eyelids without breaking or getting holes in it. The tear film does the vital job of keeping the cornea moist. If the cornea dries, it will get erosions or little abrasions that can be very painful.

Eventually, if there is severe drying, vision will be impaired because the cornea will become opaque.

"The second back-up system involves the lacrimal gland located at the outer corner of the eye. This good-sized gland can put out a lot of tears in response to irritants such as fumes, smoke, or foreign bodies in the eye. This reflex tearing is the eye's automatic response to *any* kind of adverse stimulus. For instance, wind and heat cause faster evaporation of the cornea's normal tear film. The lacrimal gland responds by producing extra moisture, and you may have 'teary' eyes on an exceptionally windy day. The lacrimal gland also produces the tears you may cry when your feelings are touched.

"Most people don't realize how fascinating and complex a tear is. It's made up of three different types of products—water,

mucus, and fat—in the proper proportions to keep the tear film flexible and intact. Tears also contain sugar and protein, which nourish the cornea, as well as a bacteria-destroying enzyme known as lysozyme, which effectively protects the eye against infection by a lot of organisms that we're constantly exposed to."

Clearly, tears play a crucial role in the health of our eyes; but what about their benefit to our overall well-being?

Psychologists have long known that, whenever we have strong emotions that we hold in or deny, one way or another our unexpressed feelings show up. Sometimes they appear as substitute emotions: if we aren't able to let out our anger, we may get depressed. Feelings may manifest themselves through all kinds of behavior. One of the most familiar is the way we show restlessness or impatience by tapping a foot or drumming our fingers. Often, our strong unexpressed emotions can result in physical illnesses ranging from headaches, ulcers, and digestive problems to high blood pressure, insomnia, skin rashes, and many other conditions.

Tears represent an acknowledgment and expression of many of our feelings such as grief, sorrow, frustration, fear, helplessness, and sometimes relief or joy. Some people find that crying helps them to understand their emotions by making them more conscious of how they feel.

Furthermore, there is evidence to suggest that withholding tears can cause specific problems, while releasing them can end the difficulty.

(Continued on page 52)



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## YOUR WELL-BEING

(Continued from page 48)

"Asthma patients often are afraid to cry," says Walter A. Stewart, M.D., psychoanalyst, teacher, and author, "yet they will frequently abort an asthmatic attack if they do begin to shed tears. It's also been widely noticed that people who don't cry often catch a great many colds; but, once they become able to weep, their susceptibility to colds disappears."

"One reason you might have more colds if you hold back tears is that, when you're under stress, your body puts out steroids which affect your immune system and reduce your resistance to disease," Dr. Bloomfield comments.

In an intriguing book, *Your Mind Can Stop the Common Cold* (Peter Wyden), Lucy Freeman attempts to explain more specifically the connection between unshed tears and catching colds. She suggests in part that, when you feel like crying, one of the changes that takes place is your nose's becoming engorged or congested with blood. If you go ahead and weep, tears drain through your nasal tear ducts, easing your nose. But, if you suppress your tears, the nose nonetheless "becomes engorged and stays engorged as it awaits tears that never flow," writes Freeman.

"People who don't  
cry often catch a  
great many colds"

"This prolonged engorgement weakens the resistance of the nose, either against invading viruses or viruses that reside in the nose in moderate numbers as protective organisms but that, when the nose has to overexert itself and falls into a weakened condition, multiply and cause an infection that the whole body is then forced to fight."

For this and other reasons, Freeman concludes that "when you catch a cold, you may have a hidden wish to weep."

As children, many of us were encouraged by our parents *not* to cry. Yet today, we're revising our opinion of what constitutes weakness. Acknowledging that you feel pain and weeping may take more strength or courage than pretending that the hurt doesn't exist. And revealing your emotions to someone else often means being willing to take a risk.

Of course, there are times when you'll decide it's inappropriate to cry. You'll want to consider the impact it will have on others as well as on you. So you may choose to suppress your tears in front of a frightened child or perhaps a rival or boss. Yet at the right time, with the right person, tears may be a sign of trust or intimacy, of readiness to share your deeper needs and feelings with another. Letting yourself cry can be a step toward greater physical and emotional well-being. ▽

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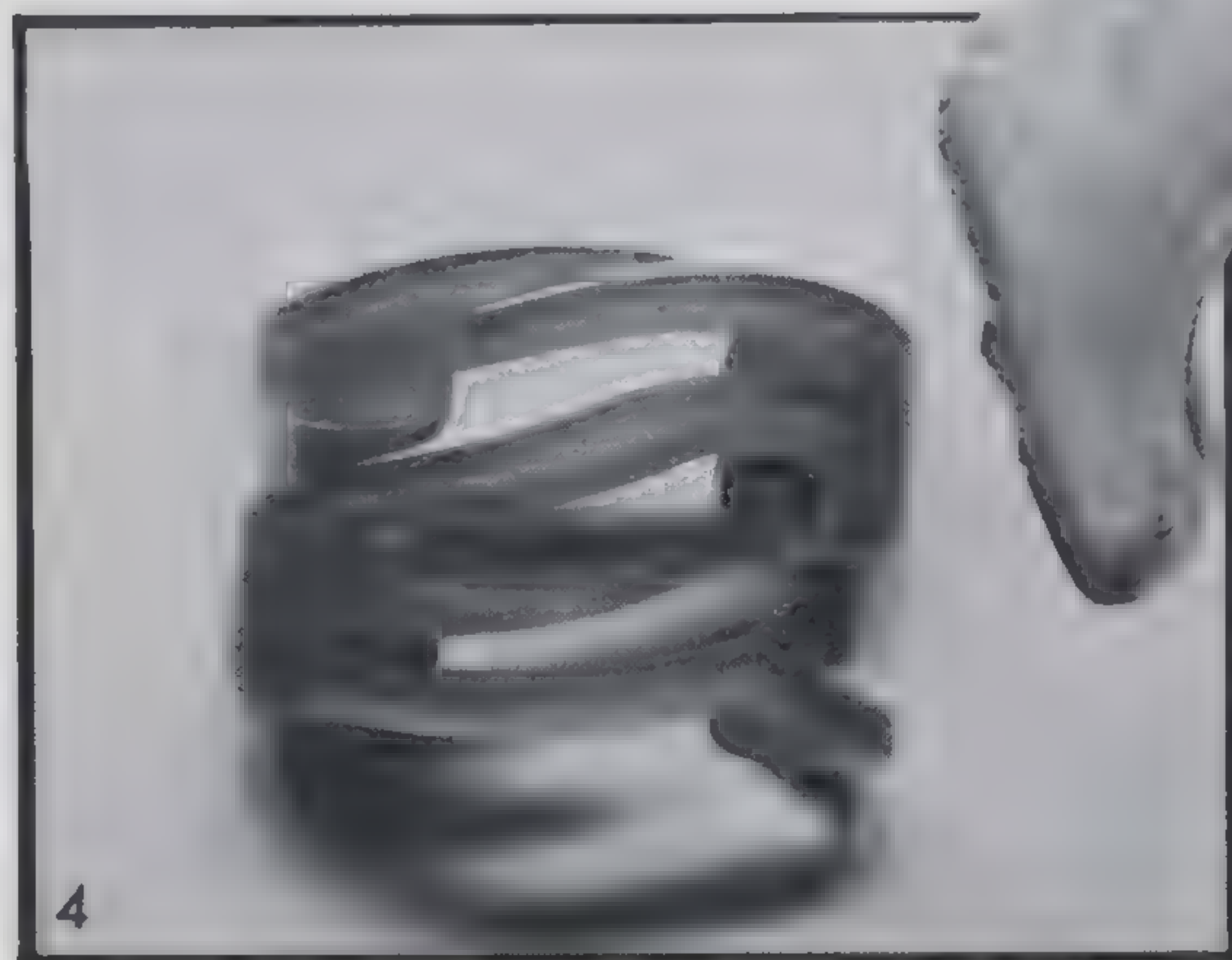


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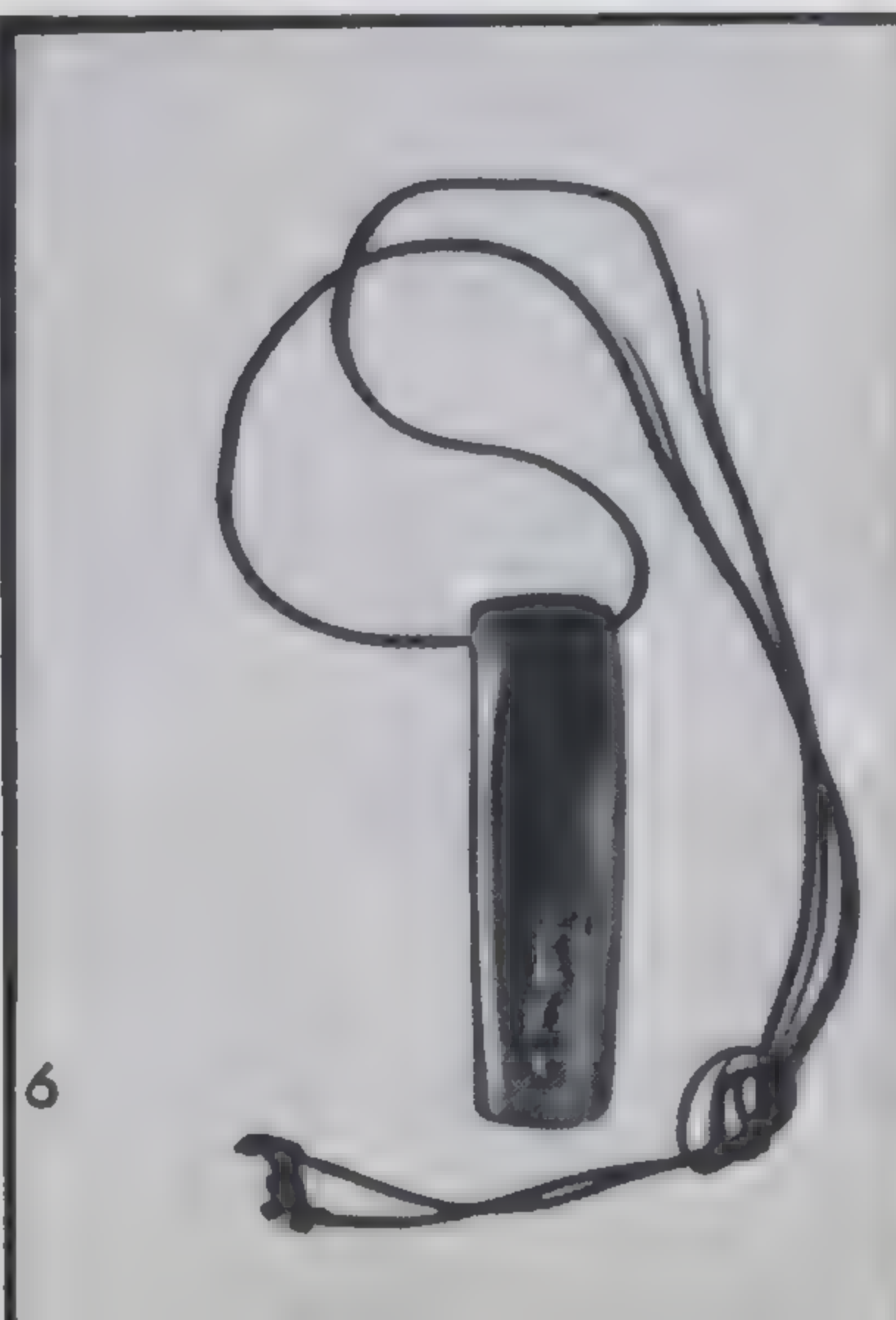
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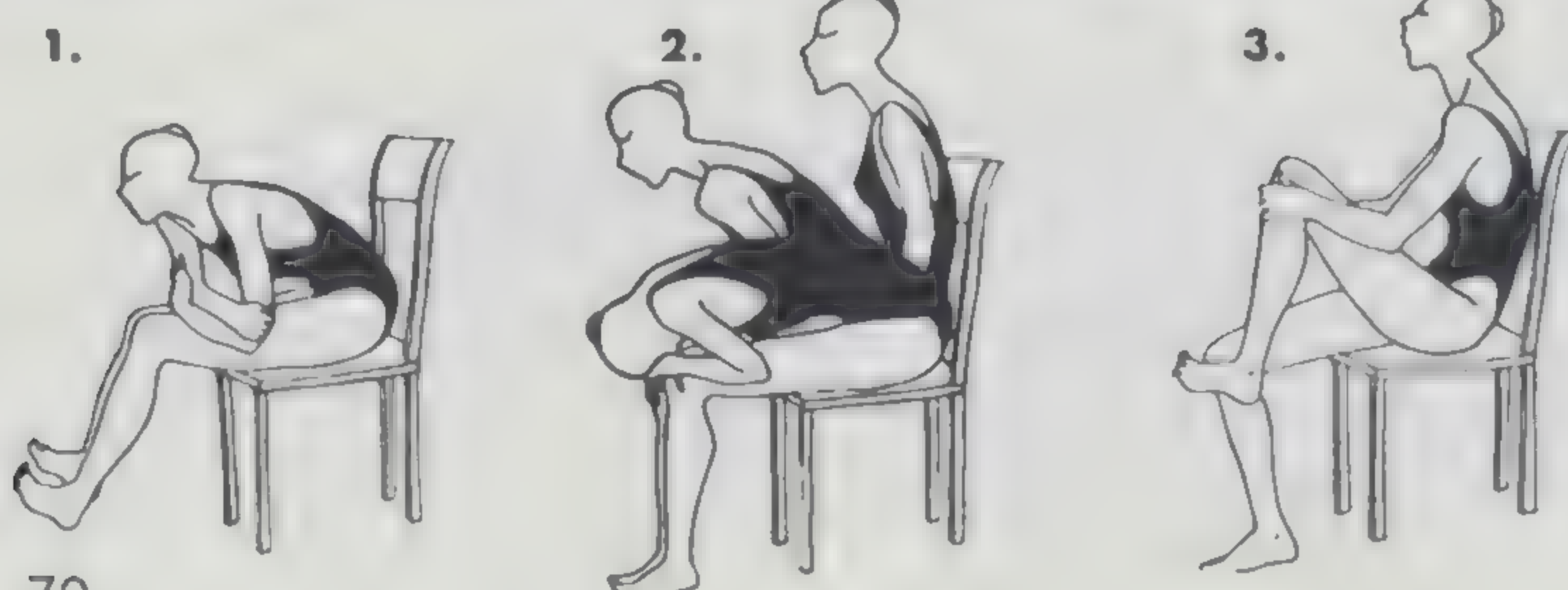
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# Fashion Q & A

A working woman's  
summer wardrobe... new  
life for favorite clothes

**Q** I want to buy a new pair of evening shoes—one pair of shoes—that I can wear with a variety of outfits. Do you have any recommendations? Gold sandals just aren't my style.

**A** At the fall collections in New York, Paris, and Milan, just about every designer showed his clothes on models wearing pumps; the pump, in fact, is the clear shoe message that manufacturers everywhere are sending out for fall. You could try one of these beautiful new pumps in an evening material: in suède, satin, velvet, or in a metallic leather that's a little more subtle than shiny gold.

Your shoes could be black or they could be colored: look at the plum/wine/Burgundy range of colors. Heliotrope (a brilliant purple) and cassis (deep red) look new... interesting... rich. You'll be surprised at how much mileage you can get from them.

**Q** Please give me some suggestions about what to wear for my office job this summer. I want to be comfortable, but I don't want to look like I'm going to the beach!

**A** That's a problem we all face when we shop for summer, when stores, more than ever, are filled with casual sports pieces, clothes that may look great on a patio but are out of place at work.

This year, your best bet for dressing for the office is to find a good-looking jacket—in thin silk or cotton—that you can wear over lightweight T-shirts and skirts. Your jacket could be fitted; it could be buttoned or flyaway; but, if it feels right to you, you'll find yourself putting it over just about all your summer clothes.

If you work in a casual office—one where pants are part of the accepted style—your answer could be a jumpsuit. There are some terrific-looking ones on the market this year that, in a dark color, can give you a neat, pulled-together look and still provide the comfort of pants.

Another option, a simple cotton knit dress with roll-up sleeves (Ralph Lauren is one designer who makes them). They're easy to wear and they hold up well in the heat. If you find a dress you're happy with, get it in a few colors, have fun with some belts, add a jacket if you want—and you've got a summer working wardrobe.



**Q** I'd like to add some color to my summer clothes, but I don't want to invest in a lot of bright accessories that I'll tire of quickly. Is there any easy way to update what I have already?

**A** One woman we know collects fabrics—pieces of great looking cashmeres, crêpe de Chine prints, challis, silk brocades. Whenever she sees a material she loves—even a remnant that's too small for sewing a top or a skirt—she'll buy it, stash it away in a box where she keeps embroideries, salvaged bits of antique lace. Then, on those days when she's desperate for something to put some new life in what she's wearing, she'll pull out one of her fabric pieces, wrap it around her waist, her wrist, her neck. Tie a bow. Make a pocket handkerchief.

"Look for quality fabrics," she says, "something that you like, that will add color and will underline your own style. You don't have to be a seamstress—just use your imagination."

**Q** Why do so few designers make dresses anymore? I like to wear dresses, but they're so hard to find.

**A** We've been living in a decade of sportswear dressing. And, for most women, a sportswear attitude in clothes means separates. Two pieces. When women did find that same casual attitude in a dress, they bought it. Look at the phenomenal success of Halston's Ultrasuede dress.

As fashion is evolving right now, there's a strong trend toward a less sporty, more thought-out look. A trend back to suits, skirts, real blouses. This could well wind up being reflected in more two-piece dresses or in one-piece dresses—especially in knits or other soft fabrics. Watch for them . . . there may be hope for dress-lovers, yet.

Diane Von Furstenberg, whose colossal success came first from dresses, says the women she's talking to these days are showing more interest in dresses again. They especially like to put them together with jackets—the best of both worlds.

"I'm a big believer in dresses," says Diane. "In a dress, you feel different, walk differently, sit differently. It's the easiest way to dress. It's comfortable."

Why, then, aren't there more good dresses on the market? Diane suggests that many male designers just may not relate to dresses as much as women do. And the dresses themselves have been at fault. "In the past," she says, "a dress reflected too much of the personality of the person who designed it, not enough of the personality of the woman who was wearing it. The dresses fit one occasion and one occasion, only."

Diane's answer to that problem? "Easy . . . extremely simple . . . multi-purpose" dresses. "Put them on and they work for you."

**EDITOR'S NOTE:** *If you have a question about fashion and would like to have a professional answer, send your request to Vogue, Fashion Q/A Department, 350 Madison Avenue, New York, NY 10017.*

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# Start now to enjoy a last-minute summer garden

You've still got time to cultivate, if you know what to grow

By Sara Baerwald

June is the month when the well-organized and conscientious gardeners around the country will be harvesting sweet peas, bush beans, early lettuce, and spinach. But perhaps you've just learned that your summer rental cottage has enough space for a garden plot, or you live in a northern area where the last frost can come June 1, or you decided on Memorial Day to plant some tomatoes in your backyard or window

boxes. Don't be discouraged; here are some suggestions for quick-starting and uncomplicated gardens.

#### Garden preparation:

Since there is not much time to prepare the ground, your plants will have to be satisfied with these basics. In yards, dig up soil in a small area; a ten-foot square will be sufficient. With the shovel, break up the clods,

removing any rocks and clumps of grass. If available, add compost. The ground should sit for a week before planting, giving the microorganisms and insects a chance to re-settle in the earth. During the planting, add some peat moss in the holes if the soil is heavy and clayish. Don't fertilize until the plants have been growing about two to three weeks. Then using a 5-10-5 powder fertilizer, scratch it in around the plants.

For container gardeners, almost any kind of container will suffice as long as it will not rust. The pots, boxes, or tubs must have good drainage and be raised off the ground an inch or so to let the water run out. Fill the tubs with high-quality topsoil mixed with humus, peat moss, and sharp sand. Using enriched soil is crucial; in these pots

After turning the soil, let it sit for a week

the space is limited, so the plants need all the available nutrients. Fertilize container plants several times during the season.

While planning your garden, be aware of what is required to keep the plants alive and healthy. All vegetables need deep watering when the soil dries out. Regular soakings are important; a light sprinkling is worthless. Weekend gardeners will want to mulch their garden patches. This means the soil around the plants is covered to slow moisture loss and weed growth during the week. Organic mulches such as salt hay, bark chips, grass clippings, and dead leaves are the best for soil enrichment; however, they decompose quickly, so you must continually add more mulch during the growing season. Inorganic mulches include newspaper and black plastic sheeting; although efficient, these can be unsightly unless well-anchored to the ground. In containers, bark chips are the best mulch.

#### What to plant:

The best place to start is at your local garden center, where you can buy flowers and vegetables in seedling form. Buying plants eliminates about four weeks of seed germination, and you don't have time to spare. If you're a beginner, choose varieties that are proven easy to raise and do not have excessively long growing seasons.

Salad ingredients seem to be among the easiest plants to cultivate. Lettuce and radishes are especially fast. Gently separate the seedlings, planting in rows, each one about

(Continued on page 78)

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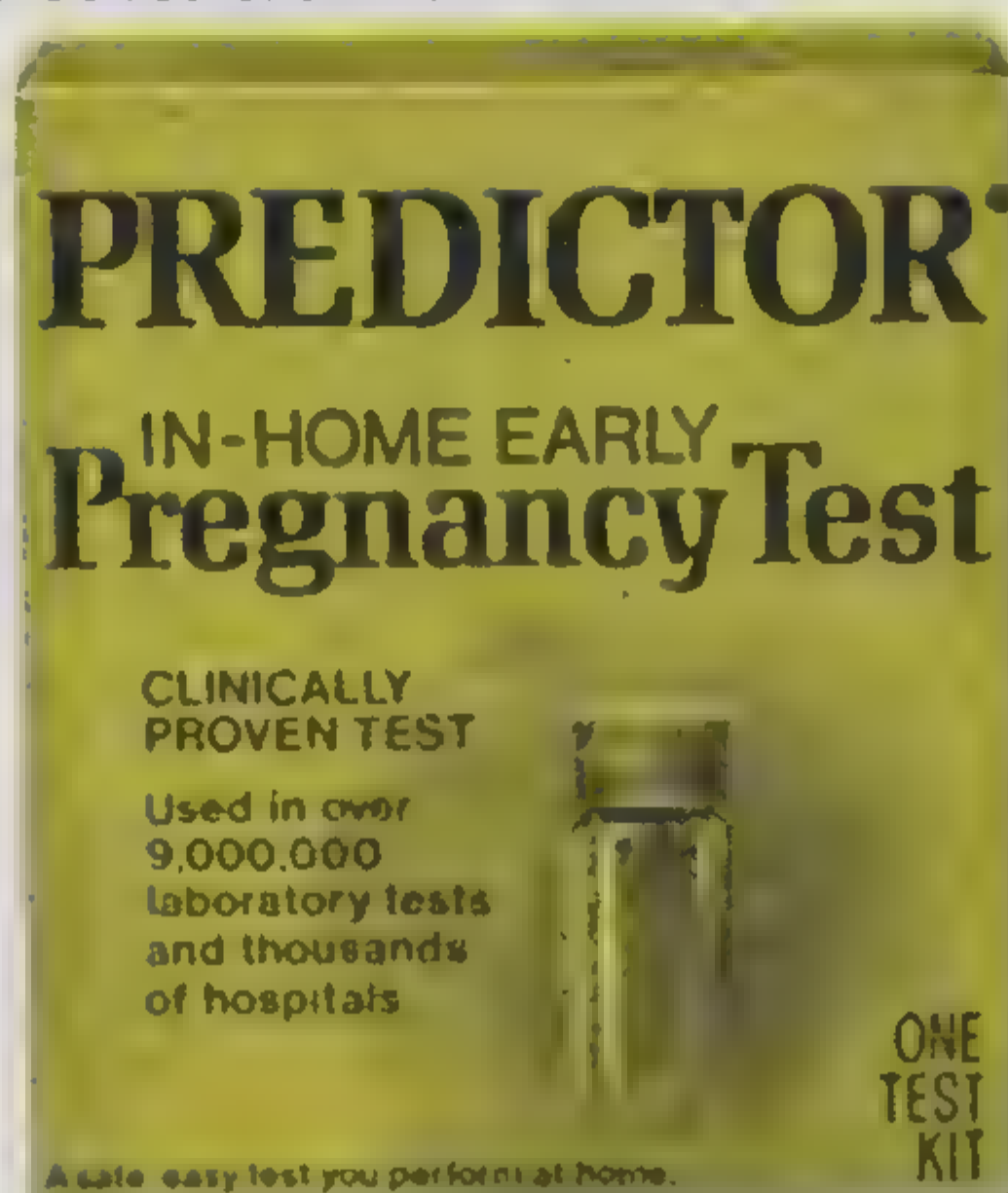
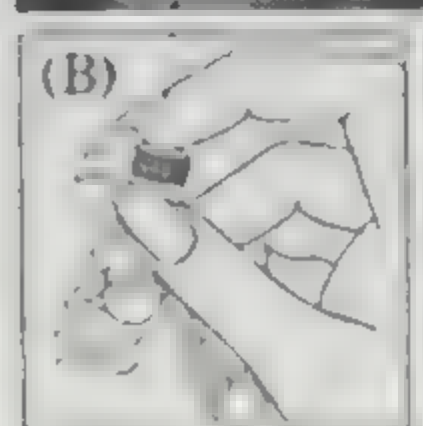
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## PLANTS

(Continued from page 76)

four to six inches from the next. With good weather you'll be harvesting the radishes in about four weeks, the lettuce even sooner. Both lettuce and spinach must be planted almost immediately, as they will only grow well in the cooler days of early summer. Black-seeded Simpson is an excellent variety of leaf lettuce. Boston and Bibb are a bit tricky because the heads need longer to develop and can often be ruined by insects.

Tomatoes are their most delicious when picked just before slicing for the summer table. Follow these hints for growing fine juicy ones, if your plot has plenty of sunshine. First buy good sturdy plants; Big Boy, beefsteak, and Small Fry are excellent disease-resistant varieties. Check to see if the

### Buy easy-to-raise plants in seedling form

type you want is the bush form or not—bush types are less time-consuming, since they don't require staking. After the ground has been prepared, plant the tomato seedlings: dig small holes; carefully place each seedling with roots intact into the hole, no deeper than the plant's established soil line. Gently tamp the soil around the roots. Using plain nine-ounce paper cups with the bottoms cut out, slip a cup over each plant and work it into the ground at least an inch. This simple trick will keep away destructive cut worms that feast on young tomato stems. (Use the same approach for planting peppers.) Water the plants well and again whenever the soil gets dry.

Cucumbers are another good vegetable for a beginner's quick garden. Planted in a sunny spot by a fence, vines will grow quickly and yields will probably be greater than you can handle. Varieties like Marketmore and Burpless Hybrid are good because they are fungus resistant. Choose between slicing or pickling cucumbers. If your plot has no fence, just make a small circle with three-foot-high chicken wire around the seedlings. The vines will climb and the cucumbers will be off the ground preventing rot. For container growing, put three-foot stakes in the tubs, then encircle with chicken wire. Remember cucumbers are only good picked young; when they mature, the skins toughen and seeds get too big.

Herbs are very simple to grow. Even the smallest window-box garden ought to include several essential cooking herbs. Mint, basil, and chives are quick and easy favorites. Planted in a rich potting mix with good drainage, most herbs need only water and frequent picking. Basil, rosemary, and tarragon need sunny locations. Chives, mint, and thyme will grow in indirect light. If you are using clay pots for the herbs, be sure to water them frequently.

Good luck late bloomers! ▽



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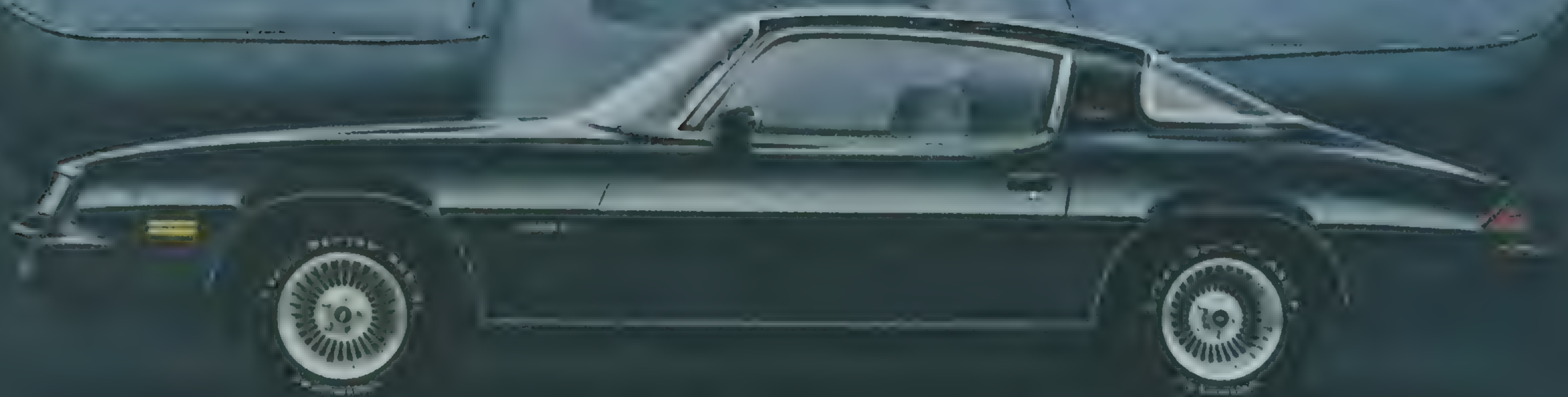
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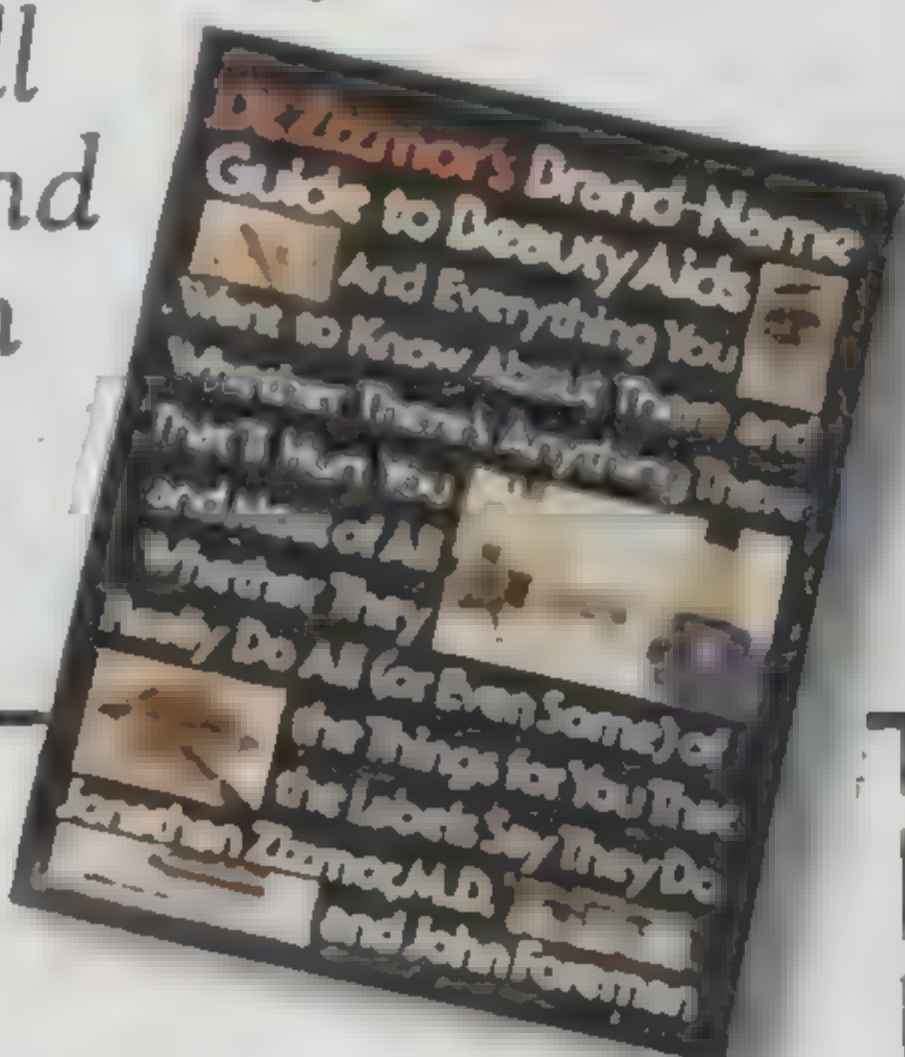
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# Horoscope

By Maria Elise Crummere

June

**Aries:** Unbeatable you! **Taurus:** Focus on finances. **Gemini:** New understanding. **Cancer:** Days of decisions. **Leo:** All-around luck. **Virgo:** Mood alert. **Libra:** Popularity zooms. **Scorpio:** A status boost. **Sagittarius:** Love flows. **Capricorn:** A friend in time. **Aquarius:** Go underground! **Pisces:** Jupiter to the rescue

## Aries

MARCH 21-APRIL 20

This month, your determined efforts will have a financially successful ending. Money-maker Venus cooperates with Mars in Taurus and makes you unbeatable until the 11th. Tamed by persuasive Venus, you will be subtle and confident in all your maneuverings. You gather important facts on the 13th. Party time begins on the 18th with Venus (ruling love) married to the luck of Jupiter. Should you prefer to use this fortunate period for creative enterprises, they will thrive tremendously. The message you receive on the 25th should decide the direction you'll take.

## Taurus

APRIL 21-MAY 21

Organize your financial possibilities from the 1st to the 12th. If you decide to develop a second source of income, be careful before buying or selling anything. After the 12th, concentrate on ideas and on working with partners. The 18th is a day to watch: a promising deal comes your way. Be sure to read the small print, however, before signing legal papers. The 26th is another surprise day—and a sure thing could go awry. Salvage what you can of the situation on the 29th.

## Gemini

MAY 22-JUNE 21

Your ruler, Mercury, changes signs three times this month, offering you many choices. From the 1st to the 9th, make decisions that set up the rest of the month. From the 9th to the 26th, when Mercury is in Cancer, concentrate on career and money-making ideas. When Mercury enters Leo the last four days of the month, come to a decision about love, marriage, or a partnership. All will go well on the 29th, and you will know exactly what to do. One thing is clear: an understanding can be reached from the new moon on the 24th to the 30th.

## Cancer

JUNE 22-JULY 22

Your ruler, the Moon, moves from one sign to another every two or three days. This explains the restless, moody, anxious nature of your sign. In making decisions this month, take your time. If you have to decide a financial matter, do it on the 5th, but *not* on the 10th. If you need to make marital changes, consider them on the 14th.

If you need to legalize a business partnership, the 19th would be a great day. To start anything new, choose the new moon on the 24th. Any last-minute, unresolved situation can be worked out satisfactorily on the 29th.

## Leo

JULY 23-AUGUST 23

You are the luckiest of the twelve signs, with Jupiter now occupying Leo. You may make journeys that are pleasurable as well as profitable this month. Jupiter is good to Mercury until the 8th, bringing news that favors you. Mars, however, is in the stubborn sign of Taurus; this antagonizes Jupiter and may cause co-workers to irritate you. The full moon will bring one effort to fruition on the 10th. The 18th is a day of social happiness and emotional satisfaction. The new moon on the 24th is auspicious for home and family life.

## Virgo

AUGUST 24-SEPTEMBER 23

Your mood changes often this month. News from someone you care for is important on the 5th. An extra source of income on the 7th is a possibility; you have until the 9th to agree, decide, and sign. You may be thought to be distracted on the 12th; temperamental, even severe, on the 13th. Reason? Your ruler, Mercury, has changed signs and entered complaining Cancer. You are unpredictable on the 18th, when you suddenly change orders. On the 27th, however, your mood becomes cheerful, generous. Nicest day of the month: the 29th.

## Libra

SEPTEMBER 24-OCTOBER 23

Until full moon on the 19th, Mars and your ruler, Venus, are both in the business/money sign of Taurus. This is the time for planning and preparation. Use the remainder of the month for advertising and publicity. The 17th and 18th are brilliant social days. Romance can be yours if you like, and bring you exciting new benefits. A comforting promise made on new moon on the 24th starts a fast-moving, prosperous cycle in your life.

## Scorpio

OCTOBER 24-NOVEMBER 22

Your ruler, Mars, is in Taurus—a sign in opposition to your own—most of the month. But you can handle it, since you

(Continued on page 84)



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## HOROSCOPE

(Continued from page 83)

thrive on challenge. If you are skillful, you win. Your status gets a boost on the 24th when you receive recognition for a task you have mastered. The 8th is surprise time. The 11th is an emotional day. The 25th is intense for marrieds, whereas singles might feel the need for a new relationship. On the 26th, a new, less tense mood overcomes you and you are off on a new pursuit.

### Sagittarius

NOVEMBER 23–DECEMBER 21

Your ruler, Jupiter, now in romantic Leo, lets your "perennial lover" quality flow. Saturn in the background further activates your love life and brings back someone from the past who may pursue you all month. If you need to buy a house or to redecorate your home, start doing so on the 13th. This is also an appropriate time for organizing your financial affairs and for coordinating your plans with business allies. The last four days of the month could bring deceptive news; examine all financial implications before buying. The 29th is an important day; do something good for yourself.

### Capricorn

DECEMBER 22–JANUARY 20

With your ruler, Saturn, in Virgo, the "work-horse" sign, you might find yourself working at two positions simultaneously. In fact, the first twelve days of the month, your schedule is so burdened that it could affect your health. Mid-month, however, Jupiter is behind your Saturn and brings a close friend to the rescue who will ease your work load. Between the 17th and month's end (particularly the 17th–20th), your magnetic aura attracts romantic happiness. Pause and enjoy this special period!

### Aquarius

JANUARY 21–FEBRUARY 18

The tendency to take issue, disagree, alienate those with whom you should cooperate haunts you all month. This situation is triggered by the opposition of troublesome Mars (in Taurus) to your own eccentric ruler, Uranus. Expect a direct confrontation on the 8th. Do not let your present mood spill over into financial matters. Also, do not form alliances until after new moon on the 24th, for they will fail to thrive. Work on a private venture when this sort of mood assails you. All is well the last four days.

### Pisces

FEBRUARY 19–MARCH 20

The planet of communication, Mercury, is in Air Gemini the first eight days, opposing your ruler Neptune. This planetary situation signals that others are not in tune with you. Even though this period is over on the 9th, it still puts you off stride much of the month. Promising to be good to you, however, is generous Jupiter in Fire Leo. But don't expect Jupiter results until the 17th, when it slowly eases you out of stagnation and into a state of hope and promise. Things really pick up after new moon on the 24th. Then, partners and friends rally round you—if you reach out to them.





*Virginia Slims looks back upon the afternoon soap opera of 1901.*

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# Between Us

Profit with your own firm . . . relax and talk about men . . . think blond: a good laugh

By Lorraine Davis

## ■ ONE-TO-ONE FOR PROFIT

Spot counseling on a one-to-one basis is the newest service offered free to women entrepreneurs by American Women's Economic Development Corporation, a non-profit organization in New York that has been providing a year-long training program, also free, for women who wish to start their own businesses. AWED has brought together fifteen counselors—men and women chosen for their expertise in their fields and their non-sexist viewpoints—who can provide advice in accounting, sales and marketing, design and manufacturing, retailing, wholesaling, and public relations. You can call or write AWED, 1270 Avenue of the Americas, Suite 309, NYC 10020; (212) 397-0880, for the simple application form.

Our woman Secretary of Commerce, Juanita Kreps, has announced an award of \$235,000 to help support AWED's highly successful program, which also receives funds from foundations and corporations. So far, AWED's two-year-old training program has had no failures and some soaring successes with fledgling woman-owned businesses.

## ■ WOMEN FOR CHILDREN

If you're looking for a way to understand and to respond to the health implications of what happened at Three Mile Island, you might start with a slim book called *Nuclear Madness: What You Can Do!*, by Helen Caldicott, M.D. (Autumn Press). An Australian pediatrician, now practicing at Boston Children's Hospital Medical Center, Dr. Caldicott is the woman who, in the early 'seventies, almost single-handedly educated and inspired her fellow countrymen to protest and to halt French atmospheric testing of nuclear bombs in the South Pacific. Today a permanent resident of the United States, this courageous woman challenges us to stop turning our heads away from an ugly problem and to try, as responsible citizens, to make our concerns known. In this—The International Year of the Child, we should consider this, as the doctor, who is also a mother, so ably demonstrates, for the future of our children . . . and, in fact, of our planet.

## ■ MEN AS WE SEE THEM

The high mountain meadows of the Colorado Rockies will be the spirit-lifting setting for a conference on "Changing Roles: Women and Stress," on June 7-10 at Aspen. Professional women from a variety of fields will speak; and seminars and workshops will tackle ten provocative topics, including this mind-bender: "Man as Defined by Woman." Information: Renny Bonnett, Aspen Institute for the Management of Stress, Box 8820, Aspen, Colorado 81611; (303) 925-4725.

## ■ IS SEX THE REAL SUBLIMATION?

Turning an idea around, upside down, or inside out can bring a new understanding. Consider this thought from Lurey Khan. The daughter of a Black woman whose family were free and prosperous before the Civil War and an Islamic man from Pakistan, Ms. Khan, herself the mother of a grown daughter and now beginning to realize her own potential as a writer, gave this response to the suggestion that her work represented a sublimation of desires best expressed in other ways: "I said I wondered whether, for woman, the true sublimation has been in diverting their deepest desires and creative energies to the replenishment of the species."

## ■ SOUND OF LAUGHTER

A barrel of feminist laughs comes to us in a book of cartoons by Nicole Hollander with the eye-catching title *I'm in Training To Be Tall and Blonde* (St. Martin's). Many of these swipes at the male Establishment are topical, but information captions by Karen Wellisch supply the key news items. It's hard to choose among so many truly funny pages, but here's just one sample of Ms. Hollander's approach: Young woman to her gypsy fortune teller, "Which do you think is the more impossible dream: the perfect man or the perfect handbag?"

## ■ MATH REVISITED

● Recognizing that the well-known fear of math in women in large part may be due to conditioning by their teachers, the Fund for the Improvement of Post-Secondary Education, a division of the U.S. Department of Health, Education, and Welfare, has awarded a grant to Stephens College in Columbia, Missouri, for a two-year program of workshops giving faculty advisers a better understanding of math avoidance and anxiety. Women's career possibilities should expand when their potential as mathematicians is accepted by their academic mentors.

● The woman who made math anxiety a trendy topic and sparked the outbreak of remedial math courses and confabs like the one at Stephens by her 1976 article in *Ms.* magazine, Sheila Tobias, has written a book for mathophobes and those who aid them: "Overcoming Math Anxiety" (W.W. Norton & Company).

● Just to prove that no problem should be allowed to languish without a professional association to deal with it, the most recent annual meeting of the National Council of Teachers and of Mathematics formed The Women and Mathematics Education Association, promoting math education of women and girls. Chairperson is Judith Jacobs, George Mason University, 4400 University Drive, Fairfax, VA 22030

## ■ SISTERHOOD IS FRIENDLY

Just snapshotting your loved ones without cutting their heads off doesn't start you on a career in photography, but women in increasing numbers are entering the profession, opening themselves to its creative possibilities and commercial potentials. In New York, the women behind the cameras have their own organization, Professional Women Photographers, 525 West 23rd Street, 4th Floor, NYC 10011, pooling information and providing support.

A meeting of this lively group has a spirit of warm cooperation and helpfulness not always experienced at professional meetings. The women, of all ages and stages of career, including Frances McLaughlin-Gill, Jill Freedman, Suzanne Szasz, Tana Hoban, Erika Stone, share their knowledge of representatives and publishers, their copyright and other legal tangles, ways to organize prints, proofs, negatives, and slides—as well as artistic and technical problems. A newsletter, written by Nickola Sargent, reports the meetings, along with news of exhibitions, books, other developments.





*Parfums* Van Cleef & Arpels Paris  
Burdine's Bloomingdale's Bullock's



# Interval aerobics may be just the new exercise you need!

If you haven't time for a full thirty-minute stint, here's great news for you — every bit counts

By Jane Ogle

**Y**ou want cardiovascular fitness. Does that mean you have to put in those twenty to thirty minutes of aerobic activity (like jogging) *nonstop*? It is often said that you need a continuous pulse-raised stint of some such length to get any real endurance benefit for your cardiovascular system. But does it have to be continuous? Couldn't it be in intervals?

It can indeed, according to Lenore R. Zohman, M.D., director of cardiac rehabilitation, New York's Montefiore Hospital, associate professor of medicine (cardiology) and rehabilitation medicine, Albert Einstein College of Medicine, and coauthor of the *Cardiologists' Guide to Fitness and Health through Exercise* (Simon and Schuster). Studies in Europe, she says, show that it is just as useful to do a number of shorter intervals, with slow activity or rest in between—if each brisk interval is at least two minutes long (three to five minutes is bet-

ter). And *if*, added together, they give you the required total.

This makes for more leeway in your fitness life. You can, for instance, divide your endurance exercise into morning and evening periods—being sure, of course, to have a five-minute warm-up and cool-down before and after each. And if you have a single aerobic session, it may be more comfortable to break it up into intervals. In fact, interval-aerobic exercise is the best kind if you are not in very good shape.

**Walk-jogging** can provide the kind of breaks we are talking about. Rather than jogging continuously, you try walking one minute, jogging two minutes, walking one, jogging two. As your endurance improves, you can increase the length of the jogging intervals. It is fitness money in the bank.

**Stair climbing** is another excellent way to get your aerobic exercise in intervals. Be careful not to rush or, as Dr. Zohman cau-

tions, you will find yourself out of breath in no time—in other words, the exercise becomes anaerobic: you use up oxygen faster than you take it in. Pace yourself so that you can keep going at a steady rate—two minutes of stair climbing is more exercise than you might think. Try going up stairs for two minutes and then down stairs for one minute. Finnish studies, incidentally, show significant fitness gains among people who climbed about twenty-five flights of stairs in the course of the day at the office. A caution: if you are out of condition, start off very easily with stair climbing. A couple of flights is enough until you notice that your wind is improving.

**Jumping rope**, also very good for aerobic intervals, can be very strenuous as you speed up. Especially if you jump with both feet off the ground simultaneously—as this chart indicates:

Jumps per minute	Calories per minute
50- 60	6.67
70- 80	7.25
90-100	8.58
110-120	11.75
130-140	15.67

If you feel you are in really great shape, you might see how you compare with the firemen in Los Angeles, who use rope skipping as part of their physical-fitness program. They have three levels: low, 100 turns a minute for two minutes; medium, 110 turns a minute for two minutes; high, 125 turns a minute for three minutes.

**Running in place** is a practical way of exercising at home when the weather is bad or if a jogging track is too far away. Try intervaling it with stretching and strengthening exercises—for example, two minutes running, one minute stretching, two minutes running, one minute strengthening. Running in place is quite strenuous. Dr. Zohman, who weighs 112 pounds, found that she burns 7.3 calories per minute at the rate of 80 steps per minute. (Incidentally, a soft carpet or pad and shoes with a resilient sole are important in order to avoid wear and tear on foot and knee.)

For an aerobic training effect, Dr. Zohman says that you should in theory get your heart rate up to 70 to 85 percent of its maximum possible level (which decreases with age). This is the target zone. Average figures, which apply to about two-thirds of the population in this country, are as follows:

Age	Target zone (pulse)
20	144-175
30	136-165
40	128-155
50	119-145
60	111-135

Do not try for the target level if you are in poor shape, Dr. Zohman cautions. And if you are over thirty-five or have a medical problem—especially any relating to your cardiovascular system—be sure to check with your doctor before launching into any new exercise program.

To gain and maintain aerobic fitness, you have to exercise at least three times a week, with no more than two off-days between sessions—you can't put fitness in cold storage. If you go more than five weeks without exercising, you have lost 50 percent of your fitness, says Dr. Zohman. And if you knock off for ten weeks, you are back at square one! ▽



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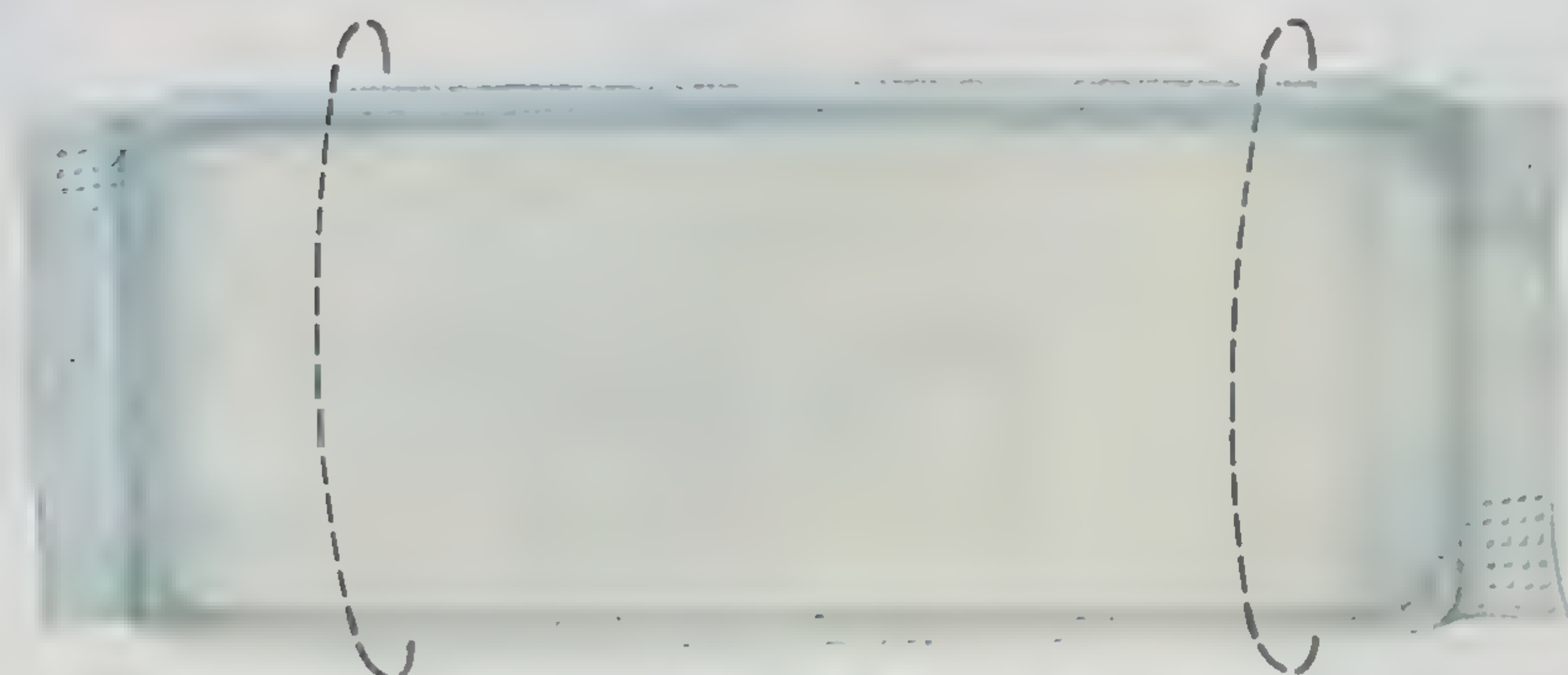
Neutrogena

Look for it at better drugstores everywhere.



# Kotex gives you more for your Mini

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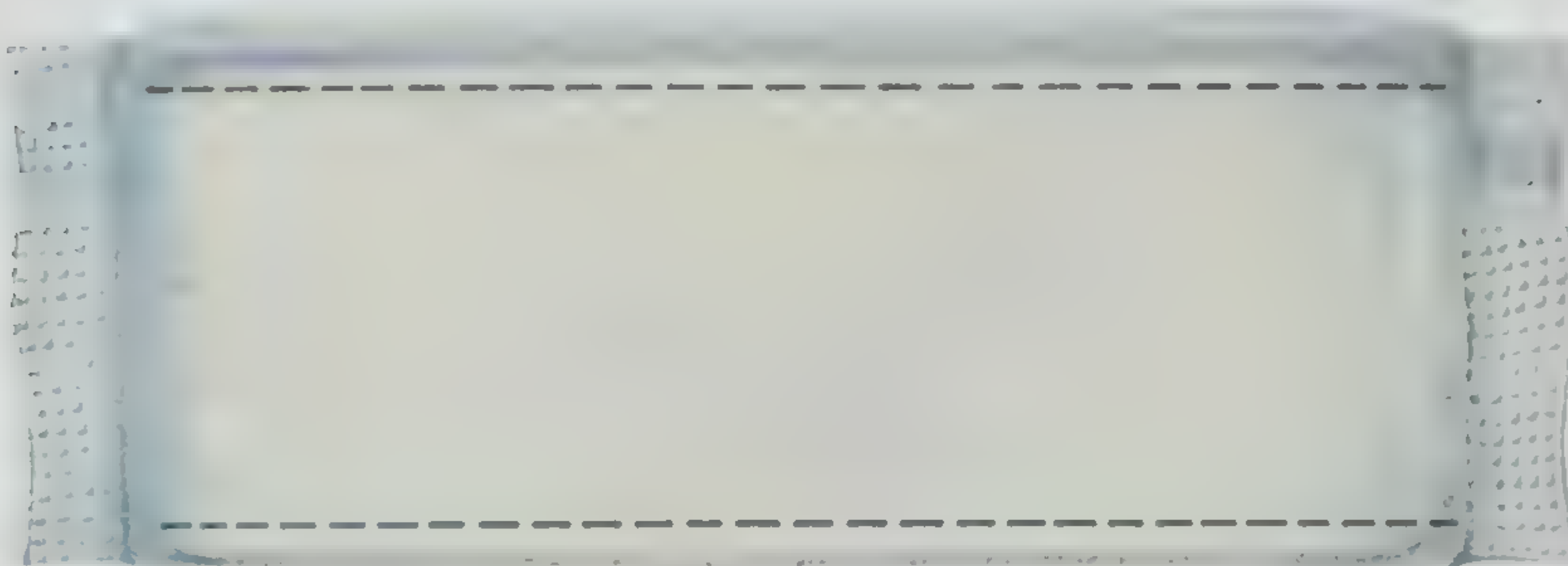


## Stays Softer and Drier

The special Stay Dry liner stays soft, powder-dry, and really comfortable next to you. Moisture is drawn right through the liner to absorbent layers where it's sealed in to help prevent leaking. The Stay Dry liner wraps all around the pad to help keep wetness in—and away from you.

## Wider Moisture Shield

The blue Moisture Shield in Kotex Mini Pads is 50% wider than in the leading brand—you'll notice how it wraps around the sides and provides a barrier against soak-through.

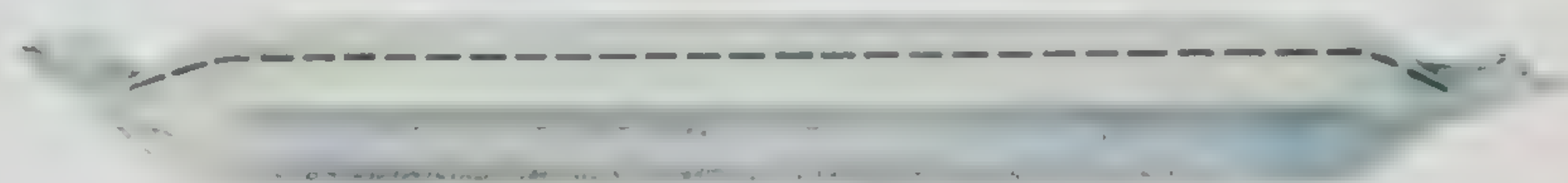


## More Side Protection

Kotex Mini provides an extra margin of absorbent on each side—for an extra measure of protection against side-staining.

## More Security

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## More Absorbency

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to prove Kotex gives you more

**15¢**

Retailer: For prompt payment, send this coupon to: Kimberly-Clark Corporation, Box 2, Clinton, Iowa 52734. For each coupon you accept as our agent, we will pay you face value plus 5¢ handling charge, provided you and your customer have complied with the terms of this coupon. Any other use constitutes fraud. Invoices proving purchase of sufficient stock to cover all coupons submitted must be shown upon request. Limit one coupon per package. Void where prohibited or restricted. Your customer must pay any sales tax involved. Offer good only in the 50 United States. Cash value 1/20th of 1¢. Coupon expires December 31, 1980.

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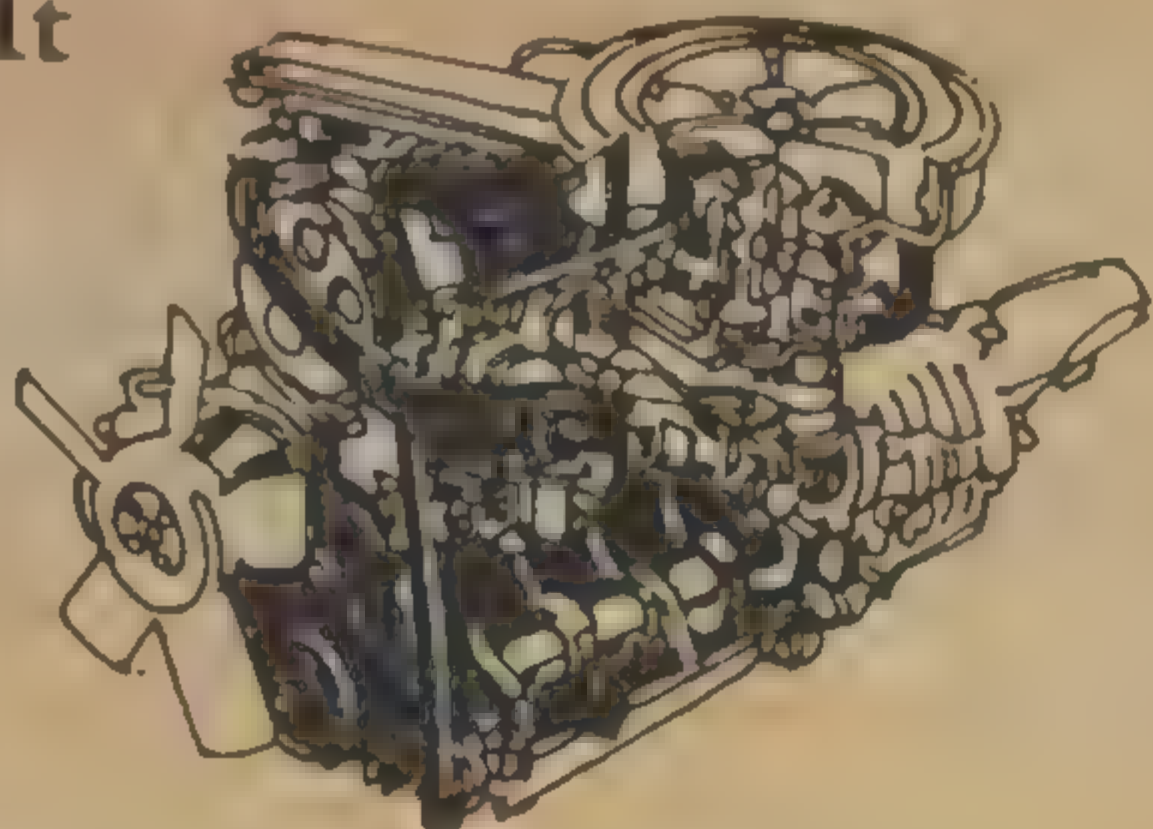


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## BEST THING FOR ENGINES SINCE HIGH COMPRESSION.

The Mitsubishi Clean Air engine is a pure engineering jewel. It comes with a special "jet" valve for more efficient fuel combustion.



## ABOVE-AVERAGE ESTIMATES.

MILEAGE CHART	EST. MPG*
Champ Custom & Colt Custom Hatchback	33
Colt 2- & 4-doors	30
Colt wagon	26
Arrow GT Hatchback	26
Challenger & Sapporo	26
D-50 & Arrow Sport pickups	21

\*EPA estimates. Use this number for comparisons. Your mileage may vary depending on speed, trip length, and weather. California estimates lower for Champ Custom and Colt Custom Hatchback, Colt two- and four-doors, D-50 and Arrow Sport pickups.

## SLICK NEW TWIN-STICK.

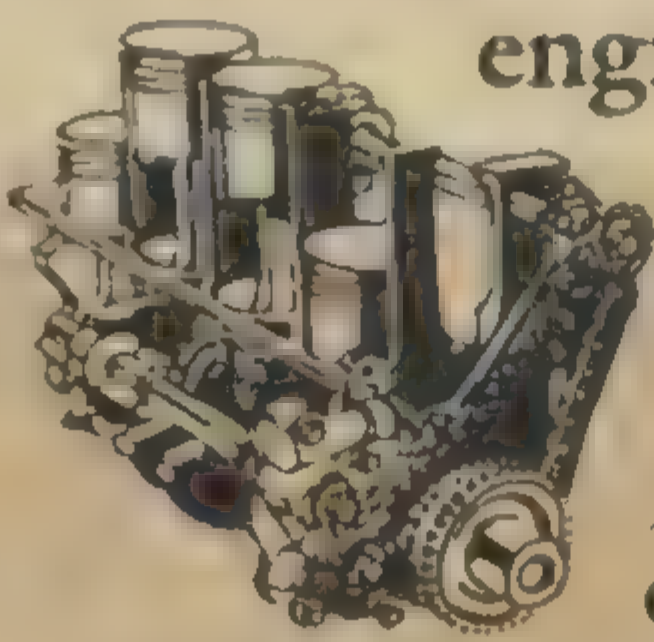
See that little lever at the left? Use it to select either PERFORMANCE or ECONOMY range. Then shift gears with the lever at the right. Kind of like two four-speeds in one. It's



exclusive on our new Champ and Colt Hatchback.

## SAY GOOD-BYE TO THE SHAKES.

Silent Shaft design (an MCA engine exclusive) gives you two counter-rotating shafts to help dampen the vibrations expected of a normal four-cylinder engine.



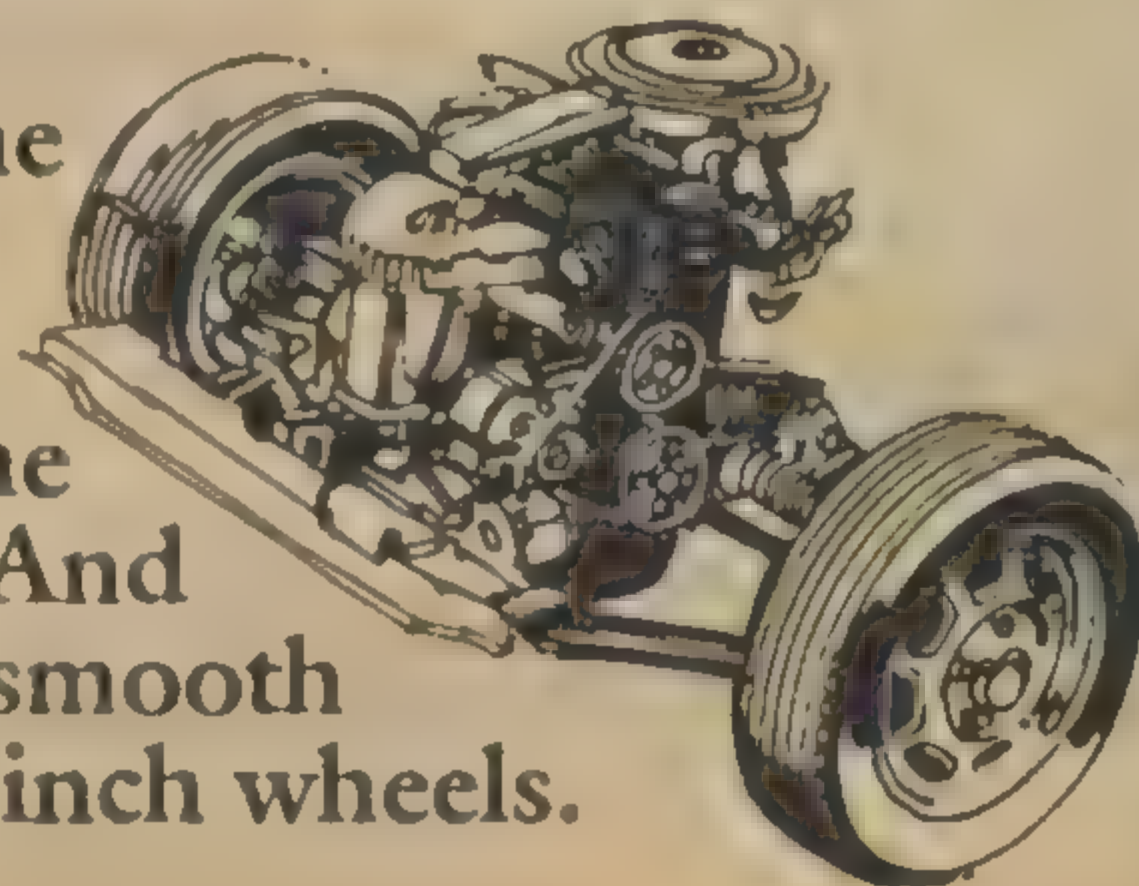
## A LITTLE SOPHISTICATION NEVER HURTS.

Our Challenger and Sapporo GTs offer power discs on all

four wheels on the optional 2.6 liter Basic Package models.

## SOME UP-FRONT THINKING ON ROOM AND RIDE.

Champ and Colt Hatchback are front-wheel-driven. The engine is placed transversely to permit more economic use of interior space. The track is wide to help in the corners. And we offer smooth riding 13-inch wheels.



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DODGE COLT SEDAN

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# MOST LLY ADVANCED TS YOU CAN BUY.

## MAKING 'EM EASIER TO DRIVE.

This much-desired automatic speed control option is also available when you select our Colt wagon, Challenger, or Sapporo with the optional 2.6 liter engine and automatic transmission.



Standard driving equipment also includes such gems as adjustable steering column (a rarity among other imports) and trip odometer.

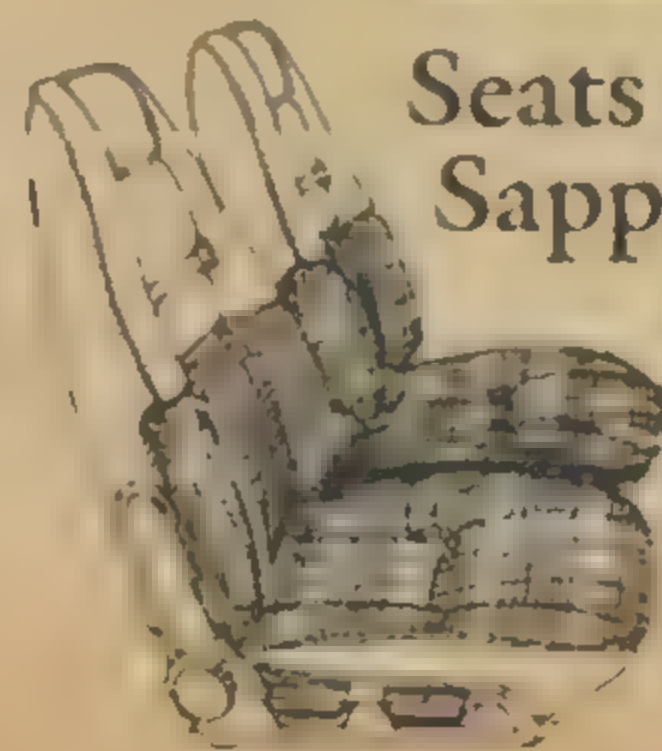
DODGE COLT WAGON

## NO CHARGE FOR HANDLING.

Independent rear suspension on Champ and Colt Hatchback is the kind of technology you find on Mercedes or BMW. In addition, MacPherson-type struts at front are on the Champ, Colt Hatchback, Challenger, and Sapporo.



## THE COMPLETE SEAT.



Seats on Challenger and Sapporo are orthopedic marvels. They offer lateral and adjustable lumbar support, recliner

features, adjustable headrests built into seat, and walk-in passenger seat "memory" adjuster feature.

## LITTLE TRUCKS. BIG DIFFERENCES.

They're specially designed for American-size folks and jobs. With a half-ton payload. If



you'd like more, see the Sport model with an interior that looks like tomorrow's sports car. And the biggest engine in its class with its 2.6 liter four.

## "...MORE TRICKS THAN A SWISS ARMY KNIFE."

That's what *Car and Driver* magazine says of our Champ and Colt Hatchback.

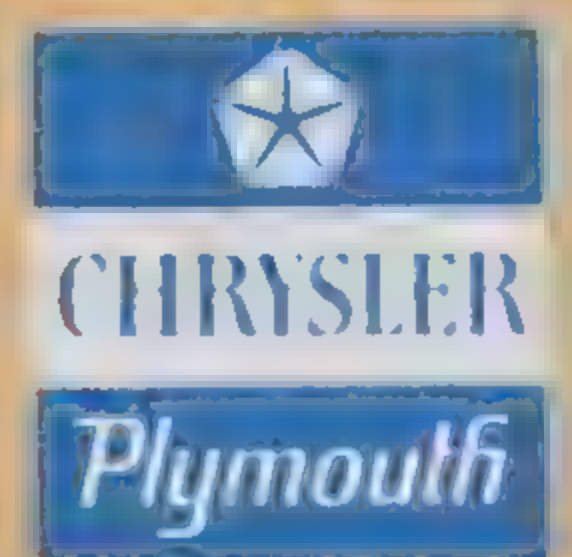
And why not.

They're full of engineering and people features like "Twin-

Stick," front-wheel drive, and transverse engine.



DODGE COLT COUPE



**YOU HAVEN'T SHOPPED  
IMPORTS  
UNTIL YOU'VE SEEN US.**

**DODGE & CHRYSLER / PLYMOUTH DEALERS.**







# How the French get more tan out of the same sun.

From France comes a totally new way of tanning that actually helps *accelerate* your own natural tanning process. So that you will get the fastest, richest, deepest, most comfortable tan you've probably ever had in your life.

All this is because of a unique system of tan accelerating formulas, invented in France, called SunSystem.

## **Nature invented the system. SunSystem accelerated it.**

SunSystem is designed to accelerate nature's own tanning process in two ways.

First, SunSystem speeds tanning with unique and natural acceleration ingredients which actually help your skin to tan faster and sooner.

Simultaneously, it filters many of the sun's ultraviolet rays. Rays which normally hinder and slow down the tanning process by causing burning.



FIRST EXPOSURE	ACCELERATION	MAXIMUM ACCELERATION
Lotion and Gel	Oil and Creme	Oil and Gel
For: Fair Skin. Average skin: first exposures to strong sun.	For: Fair skin with a tan base, or average skin beginning a tan.	For: Skin that tans easily Skin that has a good tan base. Maximum tanning.

And SunSystem is balanced in 6 different formulas, for all types of skin, in all stages of tanning, in all types of sun.

## **Your own personal tan acceleration system.**

SunSystem is formulated in progressive tanning strengths to be used in steps as your tan becomes more and more ready for total acceleration.

You will see, on the chart above, individualized instructions for your own personal skin type, and the kind of sun you're in.

## **From light to dark. From dark to deep.**

If you have light skin, you will be surprised to find how easily, quickly and comfortably you can achieve a dark tan.

And if you have darker skin, you will be amazed to watch yourself tanning with such speed. And your skin becoming so unusually bronzy, dark and deep.

## **We know it's hard to believe.**

We don't want you to simply take our word. Something this unique had to be experienced.

And, surely, with SunSystem, tanning is believing.

**SunSystem™**  
The incredible new  
tan acceleration formulas  
imported from France.  
SunLife Pharmaceutical. New York. Paris



# Beauty Q & A

Here are answers to questions every woman wants to ask about skin and age

EDITOR'S NOTE: *An interview with Norman Orentreich, M.D., clinical associate professor of dermatology, New York University School of Medicine.*

**Q** What about teenage acne and oily skin?

**A** The cornerstone of therapy is exfoliation—which means a certain amount of controlled irritation. With soap and water, washcloth, web sponge, or with chemicals like salicylic acid, resorcinol, or benzoyl peroxide.

The longer a comedo (a blackhead) lasts, the bigger it gets, and when its contents finally explode, you get a pustule. This can enlarge the pore and leave a scar. But if you minimize comedo formation by regular chemical or mechanical exfoliation and have any comedones you do get pressed out by an expert, this helps avoid pustules.

I don't think every comedo or case of oily skin calls for a dermatologist. Mild acne, such as an occasional pre-

menstrual pimple, improves in summertime and usually doesn't leave scars; it rarely needs prescription medication. But if there is a regular crop—large or small—of comedones and pustules, see a dermatologist. He or she can give you an individual program of therapy along with gentle, expert "acne surgery."

**Q** What if acne lasts ten years or more?

**A** Then you do not have mild adolescent acne. You may have a slight hormonal imbalance—another sign is menstrual irregularity. Hormonal tests are often useful to spot the cause of persistent acne. If hormonal tests point to an imbalance, medication can be prescribed. Another point: pores tend to get larger up until the thirties. This is simply the external reflection of larger (and proportionately more active) oil glands. And acne contributes to the condition—some small scars look like large pores.

**Q** When is it best to do something about large pores, acne scars, and such?

**A** I can rarely look at a woman over thirty-five without feeling that some replacement, resurfacing, or redraping therapy would help. After fifty, there is almost no question about it. There is, of course, a better healing rate when you are young and healthy. But most people do still heal well enough in their seventies to have facelift (redraping) or dermabrasion (resurfacing) procedures. With a facelift, you must be realistic about how long results last—in five to ten years, it may be time for another lift. With dermabrasion, I find that the relative improvement holds through the years—provided you avoid too much sun. Collagen augmentation (with minute amounts of expertly injected silicone or with other materials) is another procedure that can help, but you do have to keep up the "maintenance" augmentation.

**Q** What about chemical peels?

**A** They are easier to do than dermabrasion; but, as a rule, I do not like the results as much. There is no means of controlling the chemical/skin interaction exactly, whereas the mechanical/skin interaction of dermabrasion can be precisely controlled. And chemicals leave a line of demarcation between the treated and untreated skin. Dermabrasion can be light, moderate, or deep—depending on the local condition of any given area of the face—and you can blend well. Also—and I think this is particularly important—dermabrasion removes skin damaged by ultraviolet rays and so reduces the risk of skin cancer.

**Q** What about other parts of your body?

**A** After thirty-five, I think all sun-exposed skin should be examined annually for precancerous changes. But on the body I do not use dermabrasion as a rule—I use cryotherapy (freezing) and curettage.

**Q** What about the increasing dryness of the skin as you get older?

**A** Some of this comes from skin cells dividing less frequently. Our data indicate that the rate of skin cell division falls off by about 50 percent between thirty and eighty. And there is an increasing tendency for dead skin to remain on the skin surface rather than be shed. Exfoliation really helps: it sloughs off dead cells and also steps up cell replacement, making the skin more youthful. I'm convinced that exfoliation helps your skin. You can do it with a washcloth, a chemical, an abrasive cream, or a slightly abrasive sponge—my preference. But be sure to follow this with an emollient.

As a woman's skin starts to get seriously dry with age, she usually tries to solve the problem by using moisturizers alone. She doesn't realize that skin cell replacement has diminished as well as natural lubricant production. The key is getting the skin to be more like it used to be. To do that, you have to rev up cell turnover time by chemical exfoliation or mechanical epidermabrasion to reactivate the skin cells. And then apply a moisturizer. ▽

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Every day you win. More independence. More success.

But you still love to cry at sad movies.

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And you think fragrance should be all flowers and feelings.

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# Easy, reliable government investment takes a new turn

If you own U.S. Savings Bonds or plan to buy them, 1980 revisions may affect your profits

By William Flanagan

**A**re you a holder of U.S. Savings Bonds? One household in three has Savings Bonds; and, last year, Savings Bonds sales topped \$8 billion. That is more than any other year since World War II (when we called them War Bonds).

Why anyone with a sizable amount of cash would want to put it into U.S. Savings Bonds was a mystery to me. Tax-free municipal bonds, deferred annuities, corporate and/or government bonds, Treasury bills, even bank certificates of deposit might seem wiser. But there are reasons why U.S. Savings Bonds sell so briskly despite the low interest rate of 6 percent (the interest rate is still slightly higher than an ordinary passbook account, however). To wit:

- They can be purchased very easily through banks, financial institutions, even via payroll deductions. And there is no charge for buying them.

- They can be bought in small amounts—for as little as \$18.75.

- They can be redeemed soon after purchase if necessary, with no penalty.

- They can be replaced if lost or stolen.

- They are exempt from state and local income taxes (but not Federal taxes).

- Any taxes due on interest can be postponed until the bond is redeemed.

There are two kinds of bonds—Series E and Series H. Series H bonds are sold in higher denominations—\$500 minimum—and interest is not accumulated to maturity (ten years) as it is for Series E; instead, it is paid every six months. The interest rate on Series H is also graduated—less than 6 percent for the first five years, more than 6 percent the last five, but the average is still the same as it is for E bonds.

One of the big advantages of Series E bonds is that you can postpone paying the Federal taxes on the interest by simply holding onto the bond, even after the maturity date. The bond is automatically re-

newed, and continues to accumulate interest at 6 percent. A lot of people, says my accountant friend Tony, hope to wait until retirement to sell the bonds—in dribs and drabs, as needed—and pay the taxes due on the accumulated interest then, when their tax rate may be lower. You would have a hard time arguing with that logic.

But all that will change soon. After January 2, 1980, the Series E and Series H bonds will no longer be sold. In their stead, the U.S. will sell Series EE and HH bonds, described below. This changeover seriously affects the long-time Series E holder who has been deferring paying taxes on the accumulated interest. Now, says the Treasury, when your old E bonds fall due, they will not be renewed again. Your choices:

- You can pay income tax on all that interest when you sell or redeem the bond.

- You can exchange your E bonds for HH bonds—and continue to defer paying any tax on the already *accrued* interest, at least until the HH bond matures (ten years hence); but the taxes on any *new* interest earned will have to be paid in the year you receive it. Remember, HH bonds pay interest semiannually.

When the song-and-dance men took to the boards to hustle the sale of War Bonds in the '40s, no one had envisioned the IRA and Keogh plans we have now. If you had been planning on Savings Bonds as a retirement vehicle, these new plans make more sense. Your contributions not only accumulate interest tax-free until you retire at age fifty-nine and one-half or later, the rate of interest is also higher—generally 8 percent or more, depending on the plan you choose. The only drawback is, of course, that if you need cash in a hurry for any reason, you pay stiff penalties for taking money out of an IRA or Keogh plan. With the Savings Bonds, there is no such penalty.

## New U.S. Savings Bonds described by the Department of Treasury

### Series EE

**Denominations:** \$50, \$75, \$100, \$200, \$500, \$1,000, \$5,000, \$10,000.

**Issue price:** 50 percent of face amount.

**Maturity:** Eleven years, nine months.

**Interest:** Accrues through periodic increases in redemption value to maturity. But yields 6 percent if held five or more years.

**Retention period:** Redeemable any time after six months from issue date.

**Annual limitation:** \$15,000 issue price.

**Tax status:** Exempt from state and local income taxes. Subject to Federal income and Federal and state estate, inheritance, and gift taxes. Income tax may be paid as it accrues, or when bond is sold or redeemed.

### Series HH

**Denominations:** \$500, \$1,000, \$5,000, \$10,000.

**Issue price:** Face amount.

**Maturity:** Ten years.

**Interest:** Payable semiannually by check. Payments based on 6 percent rate. Bonds sold for cash, however, face an interest penalty.

**Retention period:** Redeemable any time after six months from issue date.

**Annual limitation:** \$20,000 face amount.

**Tax status:** Exempt from state and local income taxes. Subject to Federal income and Federal and state estate, inheritance, and gift taxes. Income tax payable in year in which interest is received. ▽

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A whole new twist on coffee.

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54 Proof Liqueur 1979 Arrow Liqueurs Company, Allen Park, Michigan.



# 'Imagine! Taste this great plus low tar.'

"For me, finding another cigarette with just the right taste wasn't easy. Finding a low-tar cigarette with the taste I go for was even harder.

"But I found it. In Vantage 100's.

"With Vantage 100's, I get the great taste I like. I also get low tar and the graceful style of a 100.

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*Gail Henkin*

Gail Henkin  
Dallas, Texas



FILTER 100's: 10 mg. "tar", 0.8 mg. nicotine, FILTER, MENTHOL:  
11 mg. "tar", 0.8 mg. nicotine, av. per cigarette, FTC Report MAY '78.

Warning: The Surgeon General Has Determined  
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## Vantage 100's

Also available in King-Size: Regular and Menthol.





# Hair Now

*New know-how!...new techniques!...new tips!*

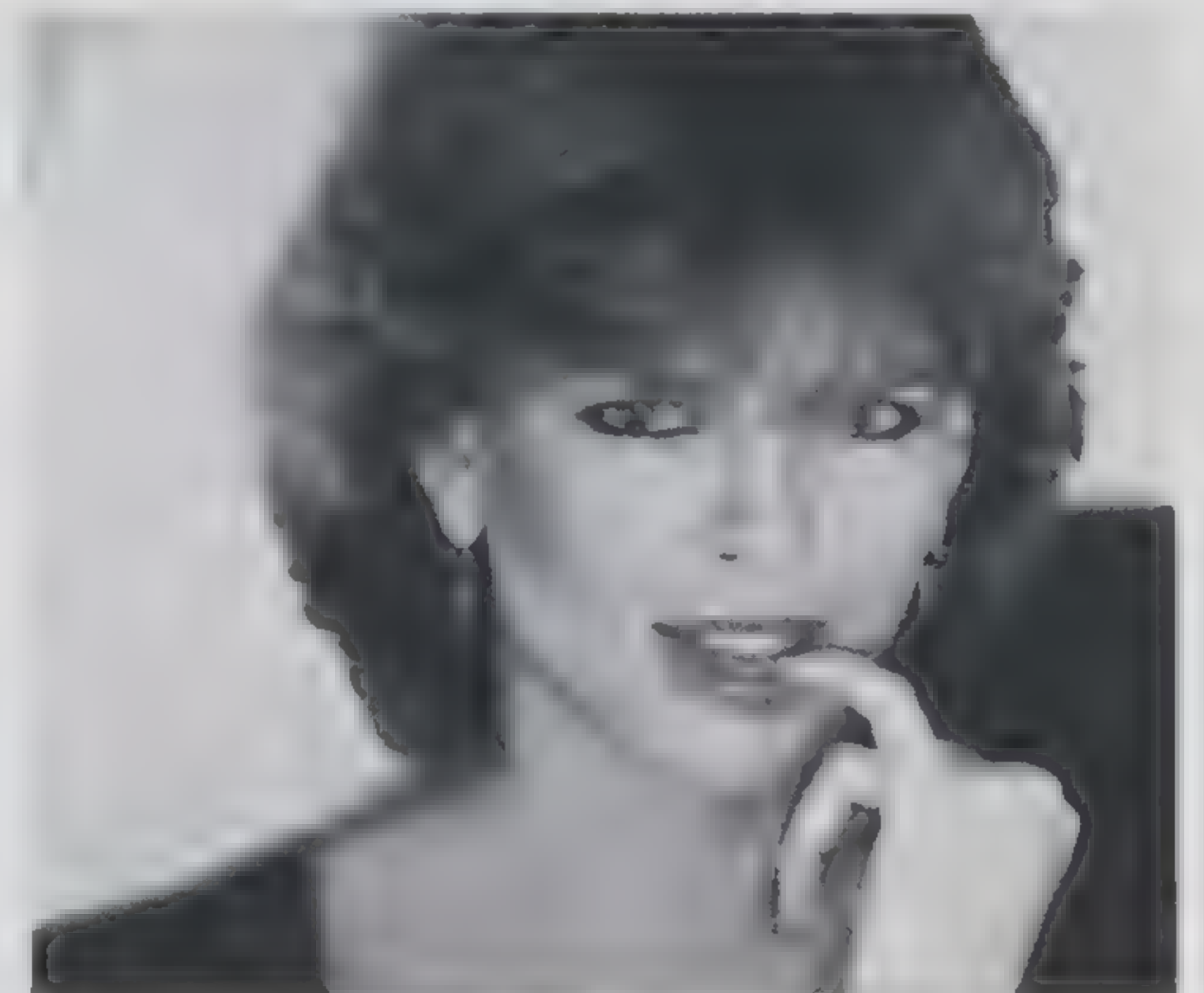
Instant cool: Two versions of the '50s-inspired ponytail seen in Paris. Right, at Mod's Hair. Below right, at Jean-Marc Maniatis.



**N**ew way to color hair at home: without a drop of ammonia! Clairol's ammonia-free *Clairette* is terrific—it shampoos, conditions, and colors, all in one gentle, sudsy step. . . . Or, if you like to keep things separate, there is Revlon's new non-ammonia *Colorsilk* to use in tandem with *After Color Conditioner Shampoo*. Results—in both cases—gloriously healthy-looking color.

## HAIR COLOR: THE HEALTHY WAY

When Leslie Blanchard (The Private World of Leslie Blanchard, 19 E. 62 St., NYC) blonds hair, he doesn't bleach it too light or too pale. His method: filling hair with color and moisture so every strand is smooth, plump, conditioned, golden! Seems to stave off fading and oxidation, too.



Hair takes a real beating from heat—all those curling irons, blow dryers, electric rollers. You need something like Wella's new Firm n' Gentle Heat Styling Hair Protector. It goes on pre-appliance, coats each strand of hair with a heat-resistant "shield." It's used, and sold, in salons. . . . If the damage is already done, look for a treatment to correct it. One that does: Pantene's newly developed Vitamin Moisturizing Shampoo and Vitamin Moisturizer—which has encapsulated vitamins to do the job! A wonderful duo for heat-dried hair. . . . The people at Gillette have come up with some terrific help: *Silkience*. It is formulated to give battered hair just the right amount of aid—as above. No more! No less!

The less heat, the healthier! Pierre Michel's razor-and-scissor cut, combined with a loose perm at the crown, is a quickie—done at 6 W. 57 St., NYC—with big rods. It gives hair an easy lift, lasts six weeks. . . . Stephen Way, the international hair-fashion director of the Saks Fifth Avenue beauty salons (in NYC, June 18), suggests waiting—a week, if possible—before shampooing just-permed hair so it has time to stabilize or "set."



## SUMMER '79: CONDITION/SHINE

You know how brassy blond hair can get in the sun. Henna may be the answer! That's one reason why everything in the new Enrich Hair Care System is loaded with it. Another reason? It's a super conditioner! . . . Hair news: Sergio Valente (you see him, *left*, doing a model's hair at the Milan couture collections) has a two-toned coloring technique, palest at the part, darker from there on down.

Top picture: Slice-of-blue drop earrings by Ted Muehling. Hair by Bob Fink of the Pipino-Buccheri Salon, NYC. Above: Hair, Kerry Warn. Earrings, Tim Goldsmith.



**NUBEST & CO./HAIR & COSMETICS** Manhasset, New York

**YOSH FOR HAIR** San Francisco & Northern California

**ROCCO ALTABELLI, INC.** St. Paul & Minneapolis, Minnesota

**GENE JUAREZ/HAIR & COSMETICS** Seattle, Washington

**J. GORDON DESIGNS, LTD.** Chicago, Illinois

**GERVACIO'S** Hartford & New Haven, Connecticut



*I walked out of the salon  
and said, Wow,  
I've never looked better!  
And a touch of color did it.*

You've been thinking about doing a little something different to your hair. Now's the perfect time to add a touch of color to highlight your hairstyle. And salons are now coloring with wonderfully subtle, yet smashing, new looks. Looks so natural that people will think you were born that way.

It's dimensional color. Tone-on-tone touches of color with light and dark gradations... blonde flickers, copper burnishes, little flashes of red. New techniques salons call glossing, caramelizing, Sun Flicks<sup>®</sup>, low-lighting and Luminize<sup>®</sup>. Your hairdresser knows them all.

Next time you visit your salon for a haircut, ask your hairdresser what a little color can do for you. Just a touch. From Clairol.<sup>®</sup>

Add a touch of color. It may be just the touch you need.

**CLAIROL <sup>AT YOUR</sup> SALON.**





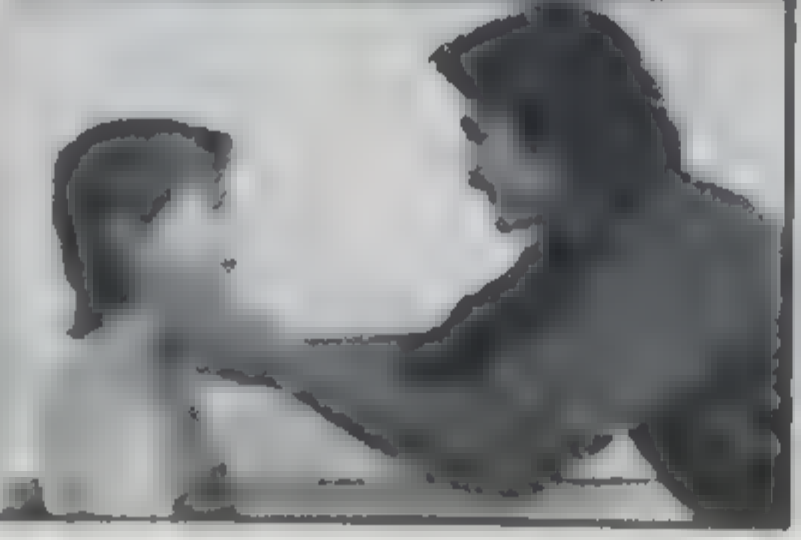
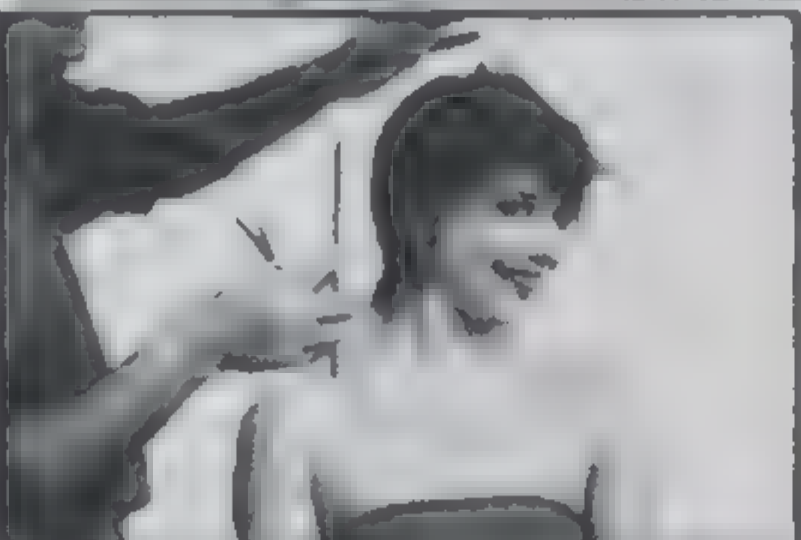
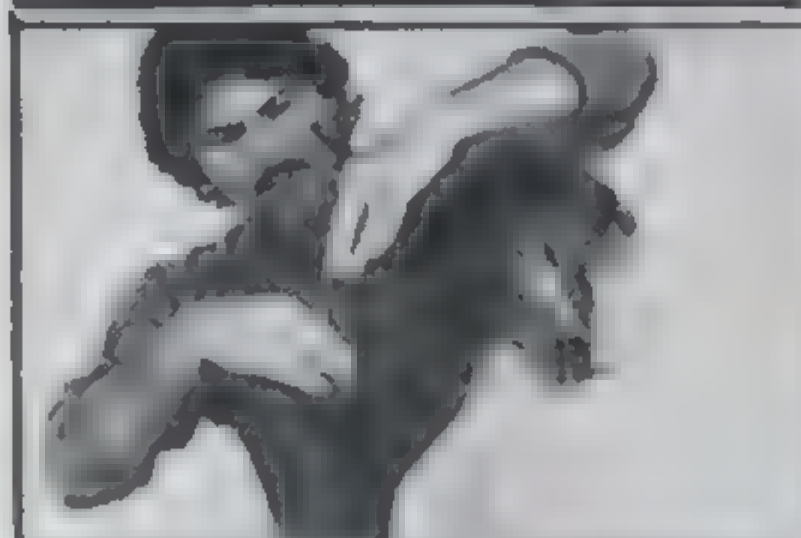
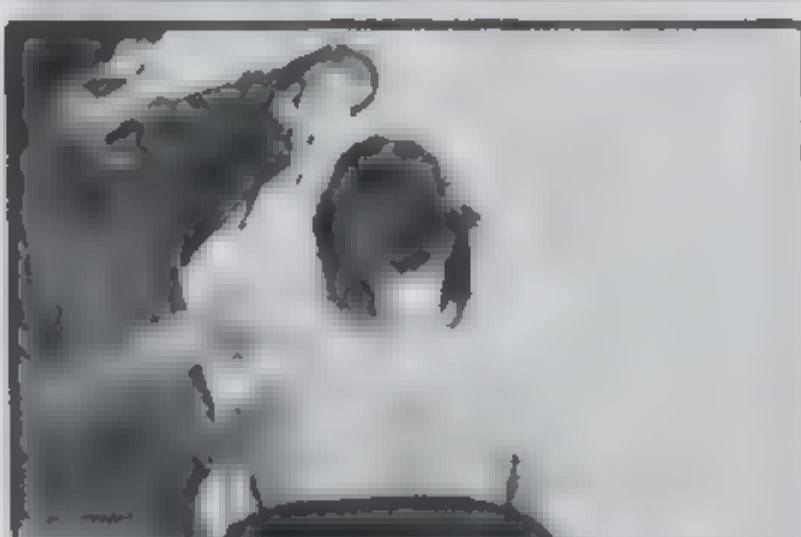
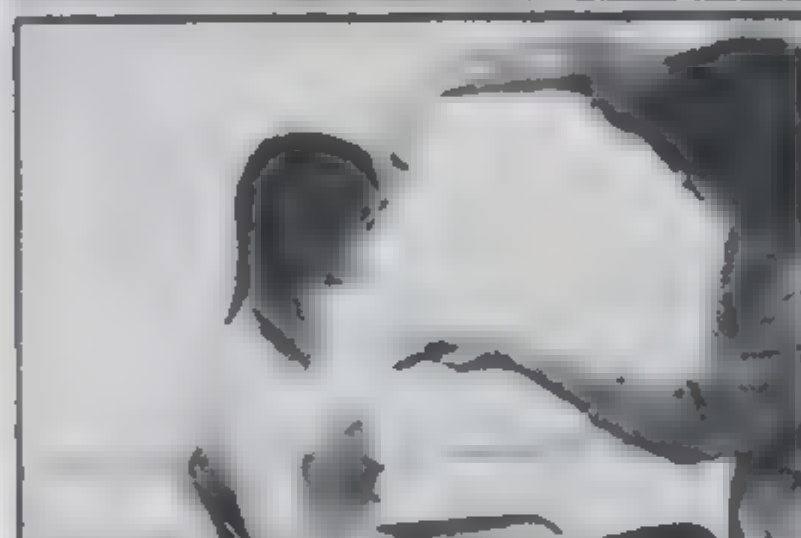




this is

joan and david, too

Joan & David, 4 West 58th St., New York, N.Y. 10019 (212) 371-8250



When model Susan Neagle, new to the pro scene, walked into Bruno Demetrio's NYC Le Salon, 16 W. 57th St., she looked the way you see her at right. She had all the requisites for a major hair change: long, straggly locks (overdue for a cut), month-old coloring, showing at the roots, and, topping that, poor hair condition. Bruno suggested much shorter hair—a perfect easy-to-care-for summer length which would give Susan's hair a chance to recoup, get healthier. After a brief talk, Bruno scissored (the step-by-step cut in the photo strip, left), cutting hair straight off at the bottom, then shaping back and sides shorter and shorter, until it began to look like the finished version, above. In between, there was an hour out with Julio, for conditioning/temporary color—a burnished soft red—to hide Susan's growing-out stage. The results? The great style, top condition, above.

# Hair Now

*For summer, style that's a breeze!*



**W**ITH ALL THIS TALK OF SHORT HAIR, THERE'S ONE THING WE WANT TO MENTION. AND THAT IS, SAYS NY HAIRCUTTER CHRISTIAAN, YOU *DON'T* HAVE TO CUT YOUR HAIR TO HAVE THE FEELING OF SHORTER HAIR—NEATER, MORE CONTROLLED, COOL! BY WEARING HAIR IN WAYS THAT LOOK "SHORTER"—E.G., PINNING HAIR UP, SMOOTHING IT BACK—YOU CAN HAVE THE LOOK . . . WITHOUT THE COMMITMENT.

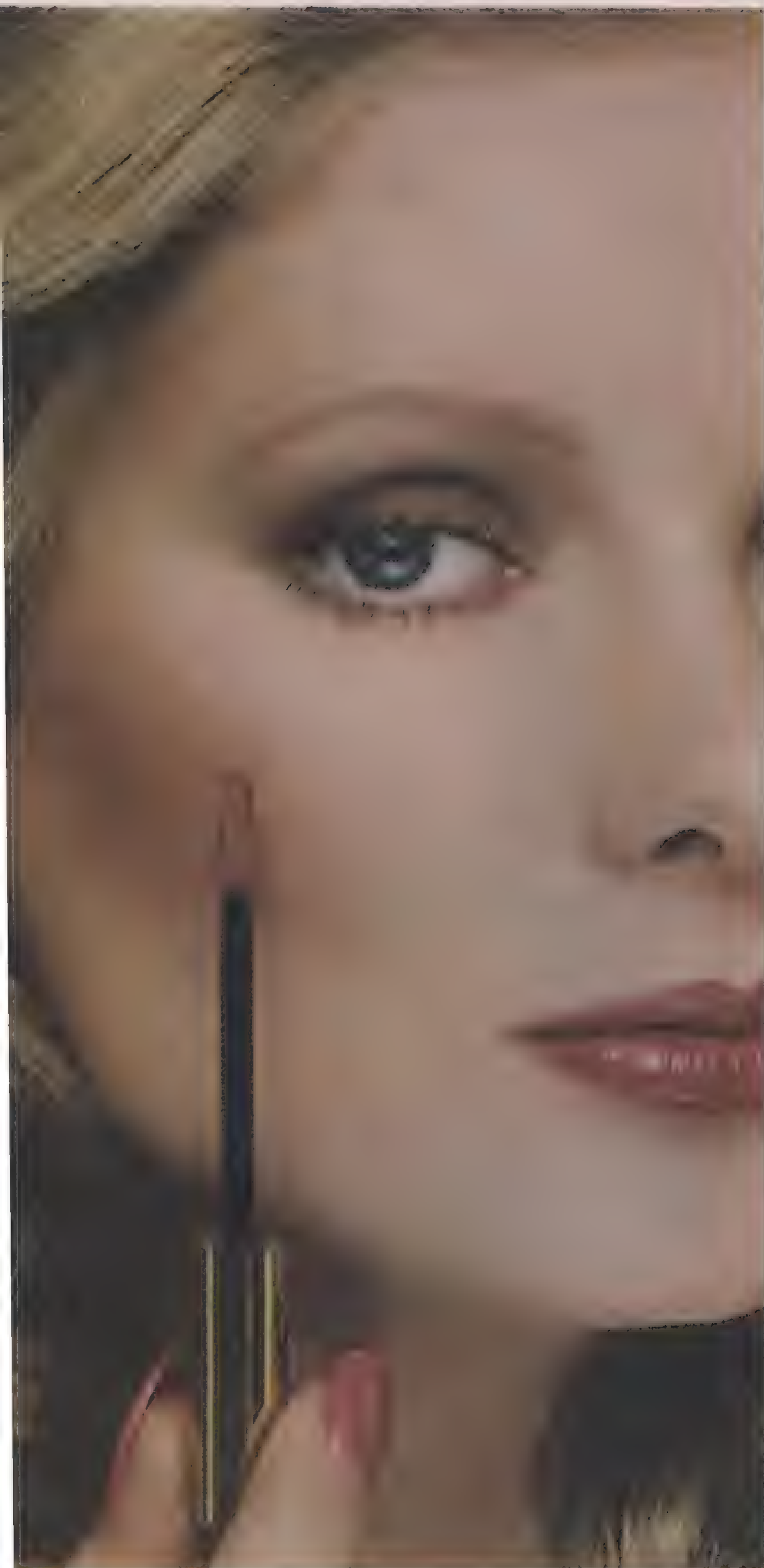
Summer shine . . . from Gil Ferrer: Boil water; steep 10 camomile-tea bags. Add 2 cups lemon juice; simmer 20 minutes. Cool. Fill misting bottle; spritz hair throughout city/beach days. Natural highlighting!



# The Beauty of New Coty Softblush Lotion

How It Looks

How It Performs



You can see for yourself how wonderful new Coty Softblush Lotion looks.

But there's more beauty than meets the eye.

New Coty Softblush Lotion is truly unique. It is the first water-based, oil-free\* lotion blusher.

And what that means for you is gentleness and perfect blendability. Probably the most natural-looking blush you've ever blushed.

And the beauty doesn't end there. New Coty Softblush Lotion, with its sponge-tip applicator, lets you put your blush exactly where you want it. Then blend it out smoothly and perfectly.

Coty Softblush Lotion comes in 6 pH-balanced, long-wearing, fashion shades. Designed to be worn alone, or combined for contouring and highlighting. And hours later you will look as fresh as when you put it on.

New Coty Softblush Lotion.  
A beautiful new way to blush.

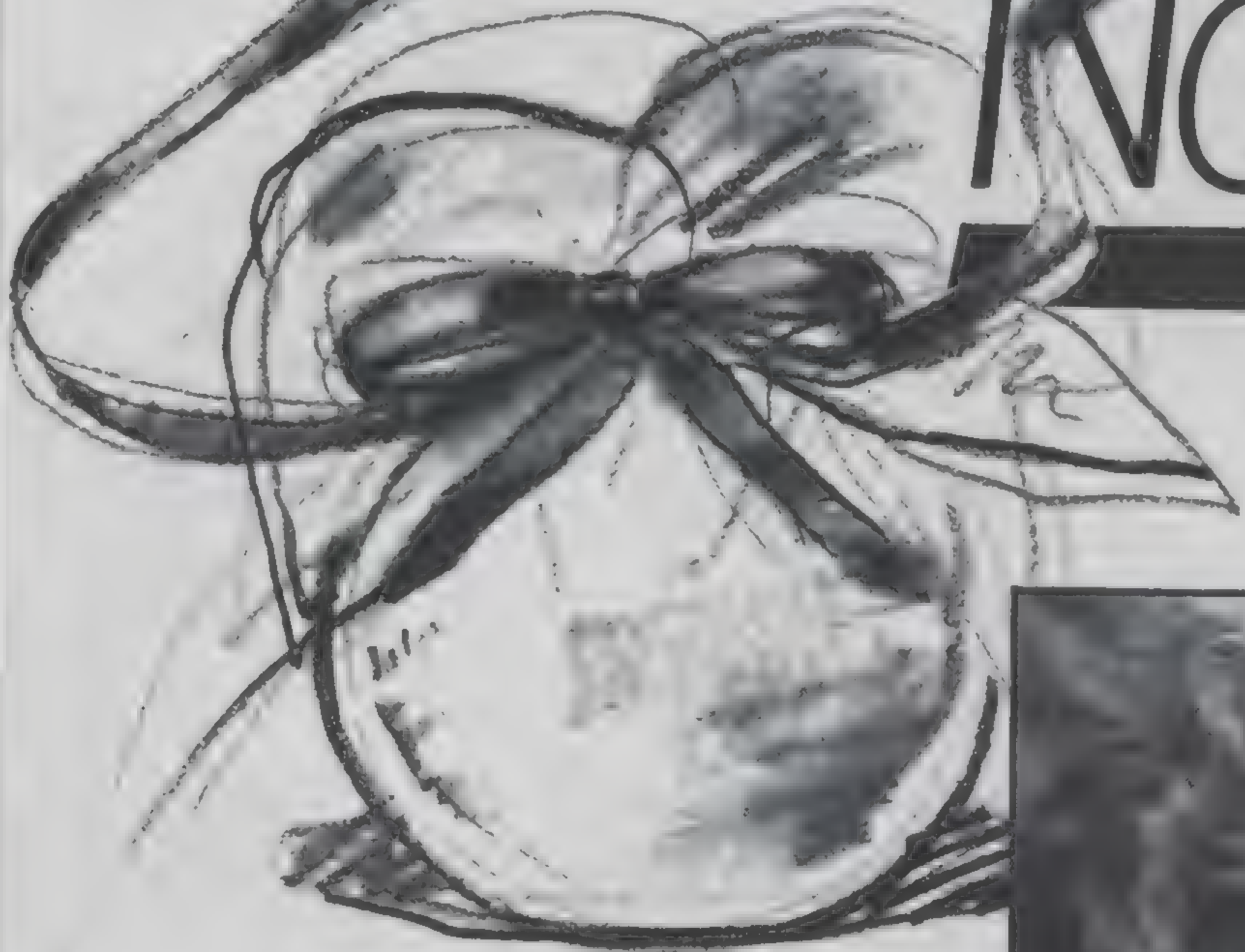


\*Contains no animal, vegetable or mineral oils.

## Glowing Finish Softblush Lotion by Coty



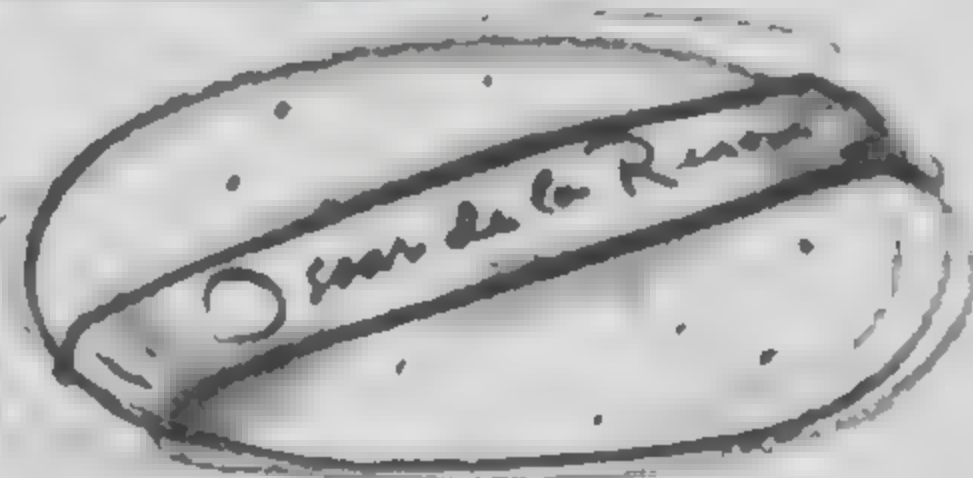
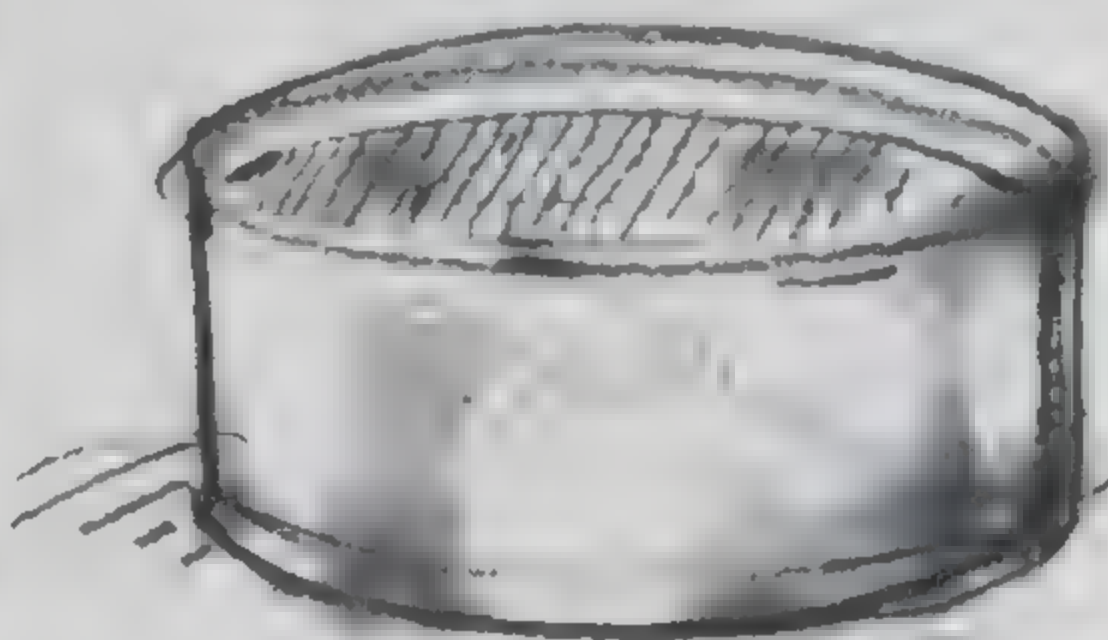
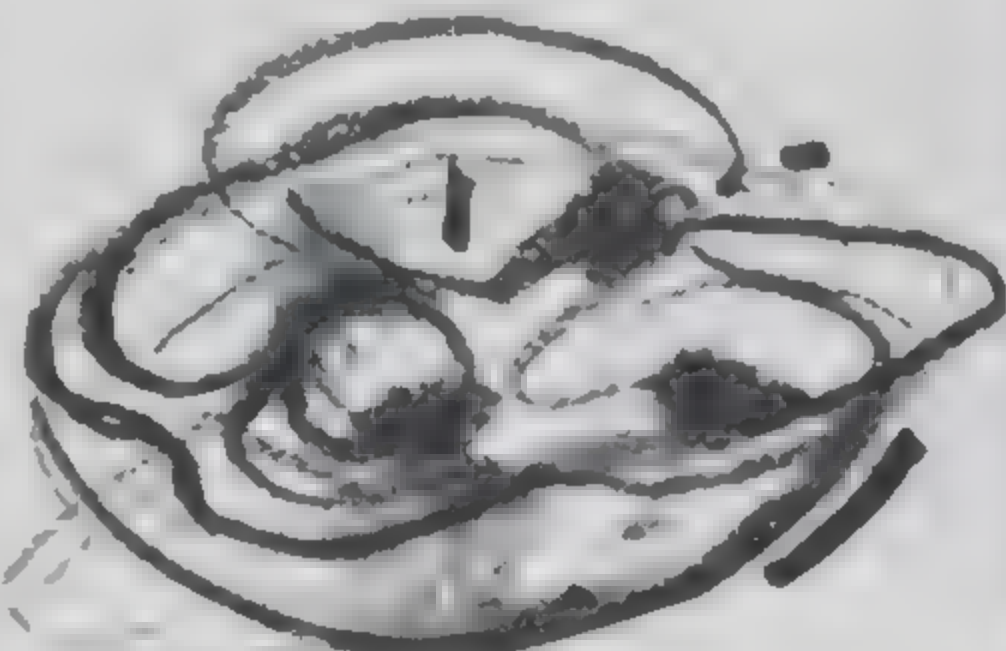
# Fragrance Now



*A summerhouse of scent...  
all delightful finds!*

Fill Chinese lacquer baskets  
with perfumed soaps—Oscar  
de la Renta's blossoms, *right*.

The scent is perfection!  
And the Perfumed Dusting  
Powder, *below*—with its  
French mesh sifter—is as  
wonderful as the  
Body Lotion Parfumée.



**H**ere, neat ways to make you  
or your city/country home smell  
fresh and delicious. . . .

Great way to scent yourself in summer: use bath  
versions of favorite scents. Why? Because the scent  
left on skin from using soap and/or talcum powder is  
lighter, softer, less overpowering on a hot summer's  
day. In other words: it's not going to shock your  
senses! Just a few of our favorite/new bath collections  
. . . Elancyl's fresh, ivy-scented duo—Body Moisturiz-  
ing Lotion and cool-green Aromatique After Bath for  
the Body. And for Amazone-lovers—finally!!!—a collec-  
tion of delights—from French-milled soap to Voile  
Parfumée . . . every one worth waiting for.

Above: Ellen Designs for Robert Originals drop earring.  
Hair by H.V.W.

*To own by the dozens! Calvin Klein's  
scented potpourri delights: his ribbon-  
tied peach-charmeuse closet pomander,  
sketched top of page, and mini versions  
(not shown) to use as sachets.*

Besides their lack of ozone-  
damaging side effects, there's  
another good reason for buying  
the new environmentally safe  
aerosol sprays. They produce  
super-fine mists, just the barest  
whiff of fragrance, which,  
in summer, is all you need.  
Di Borghese Cologne Vivant  
Spray Automatique, Dana's  
freshly bottled Tabu,  
and Charles of the Ritz's Enjoli  
are just a few of the scents that  
have this fine-misting power.  
So does Diane Von Furstenberg's  
Tatiana Spray Parfum—own it  
also for the ivory-satin sachet  
it comes with. Great for lingerie  
drawers is Lanvin's micro-mist  
Arpège. Spray it on shelf-liners . . .  
or even between sheets and towels.



basic formula  
**MAXIMUM  
NAIL CARE**  
protein  
conditioner

Introducing Basic  
Formula Maximum Nail  
Care, a unique protein  
conditioner for problem  
nails that helps end  
breaking, peeling and  
splitting...naturally.

It's not just a nail  
hardener or cover-up.

Its exclusive protein collagen  
formula bonds to the nails  
helping to prevent weakness  
and brittleness . . . conditioning  
and strengthening them.  
Building up resistance to  
breaking, peeling and splitting.

It helps make  
weak nails long,  
strong and  
beautiful—and  
keeps them  
that way!



**BASIC FORMULA  
MAXIMUM NAIL CARE**  
from Dorothy Gray



*The luxury soap that enchants the world*



*Exquisitely scented, beautifully blended in Spain*

*Myrurgia*

MYRURGIA  
ESPAÑA

Saks Fifth Avenue



# "HOW I BOUGHT A VOLVO WAGON AND LOST 1,000 POUNDS OF UGLY FAT."

*By Pat Fellman, as told to Volvo.*

"You wouldn't know it to look at me now, but I used to have a wagon that weighed two tons and felt a block long.

I thought that was the price you had to pay if you were a wife with kids, dogs and groceries to haul around.

One day, my oldest daughter, who had become very energy conscious, said, 'Mom, what are you driving that big thing for? Why don't you get something smaller?'

Then and there, I decided to lick this weight problem of mine.

First, I looked at the little station wagons. They felt tinny and unsafe. And they didn't hold much of anything.

Then I looked at the Volvo wagon. What a shock! It had almost as much room in back as the monster I'd been driving. Yet when I drove it, it handled more like my husband's sports car. It felt safe, solid, maneuverable. It was easy to park. And I could look over the steering wheel instead of through it.

Somehow, since buying that Volvo wagon, I feel more liberated."

Statistics show that 9 out of 10 people who have bought new Volvos are happy.

Why not follow the Volvo weight reduction plan yourself?

You have everything to gain.

**VOLVO**

A car you can believe in.

© 1979 VOLVO OF AMERICA CORPORATION LEASING AVAILABLE.



*"Before, I used to have to wrestle with a beached whale. No wonder I felt tired all the time."*



*"This is me after losing half a ton. I feel like a new woman."*



# Ceramic Glaze<sup>®</sup> now in colors.

The amazing Fabergé  
nail treatment used  
by 50,000 manicurists  
now comes in  
24 great colors.



Now you can color, harden  
and help protect your nails with  
professional results.

Because now, in addition to clear  
and frosted, Fabergé Ceramic Glaze  
—the amazing nail treatment used  
by manicurists in salons from coast

to coast—comes in 24 dazzling  
fashion colors. Colors that make  
your nails super-glossy and  
super-hard.

The reason: Ceramic Glaze  
Professional Nail Colors contain  
hardeners that actually help

strengthen your nails. And help  
prevent chipping.

Ceramic Glaze. The professional  
way to get harder, glossier, colorful  
nails. By Fabergé.

At stores everywhere.  
**50,000 manicurists can't be wrong!**





A moisturizer that penetrates 35 cell layers and remains active for 24 hours.

Clinically tested Revenescence Moist Environment Body Treatment is incredible

- Skin biopsy and skin strippings confirm that for 24 hours after application there are still residual moisturizers present 35 cell layers deep
- Our moisturizers also remain active on your skin for 12 hours giving your skin a smoother, finer texture
- So effective you maintain the improved condition of your skin even if you miss a day
- Liberal and regular usage over the years may help reduce the chance of skin cancer and premature aging due to over-exposure to the sun
- Soothes and aids dry, chapped, peeling or scaling skin due to sunburn, windburn, scrapes and abrasions

So if you're tennis-ing or jogging or just feeling good about your body, feel even better: drench your skin in health.

**Charles of the Ritz**

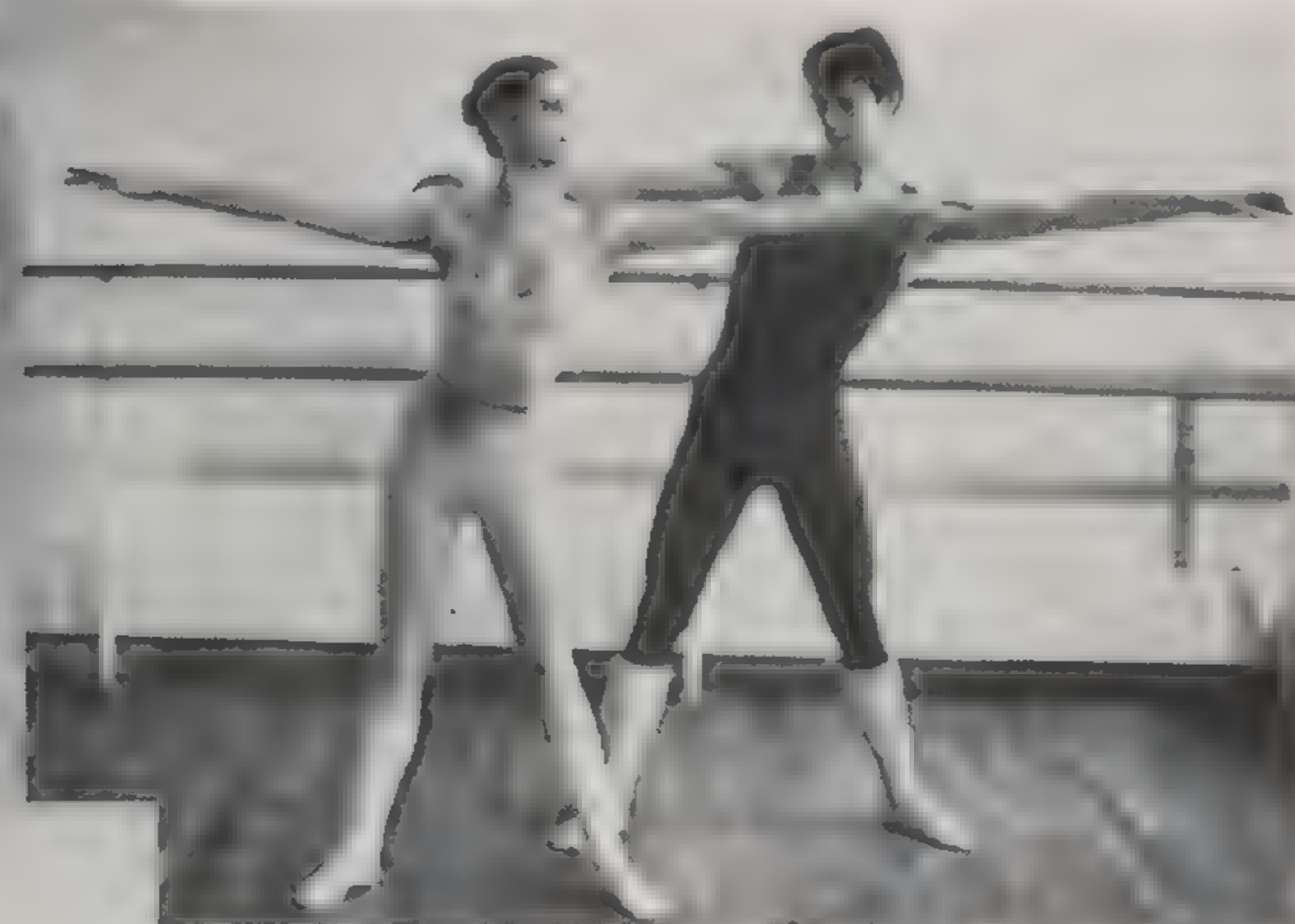
Because you'd rather be yourself than anyone else.

© 1979 Charles of the Ritz Group Ltd

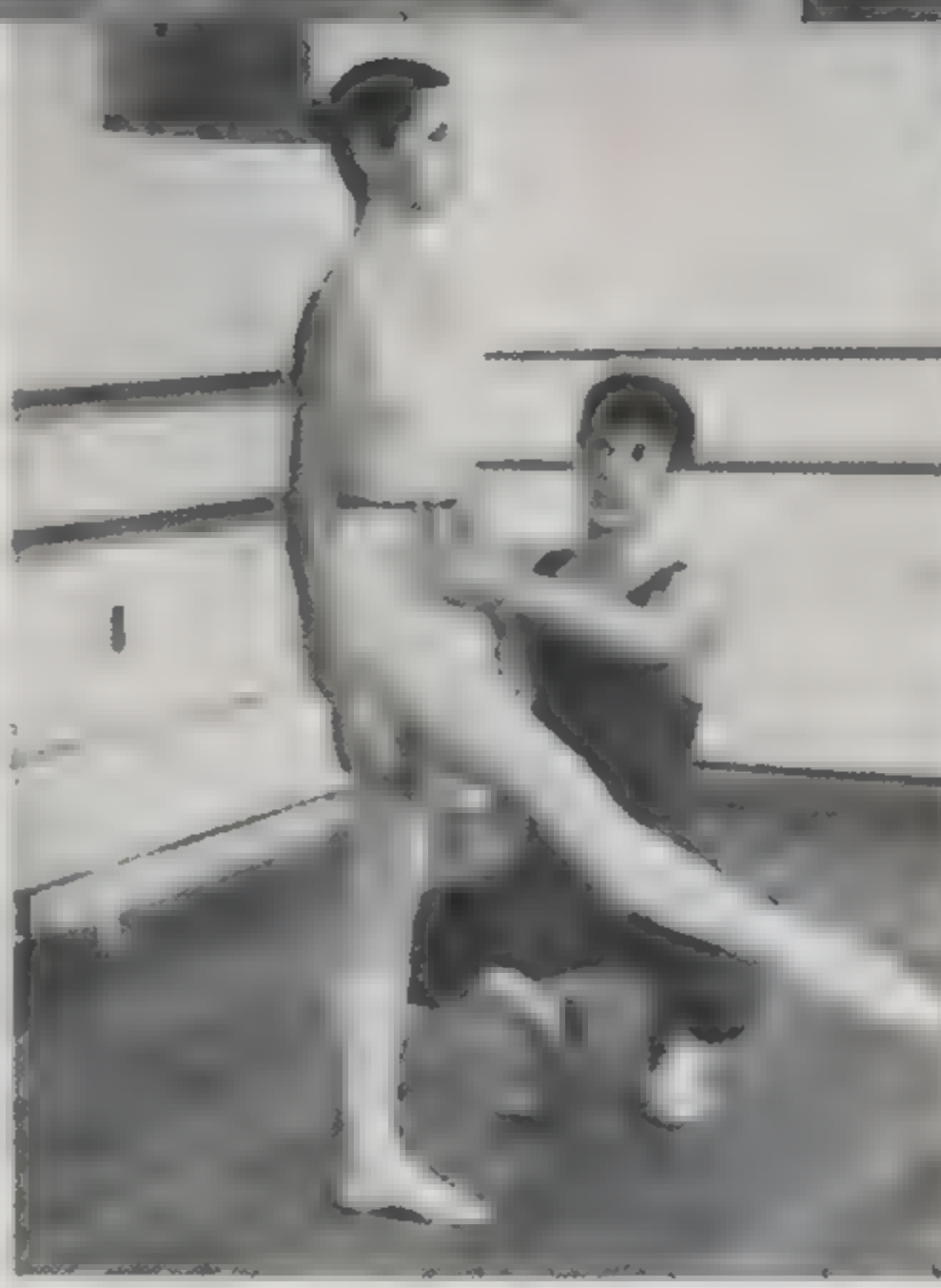
# Shape-up Now



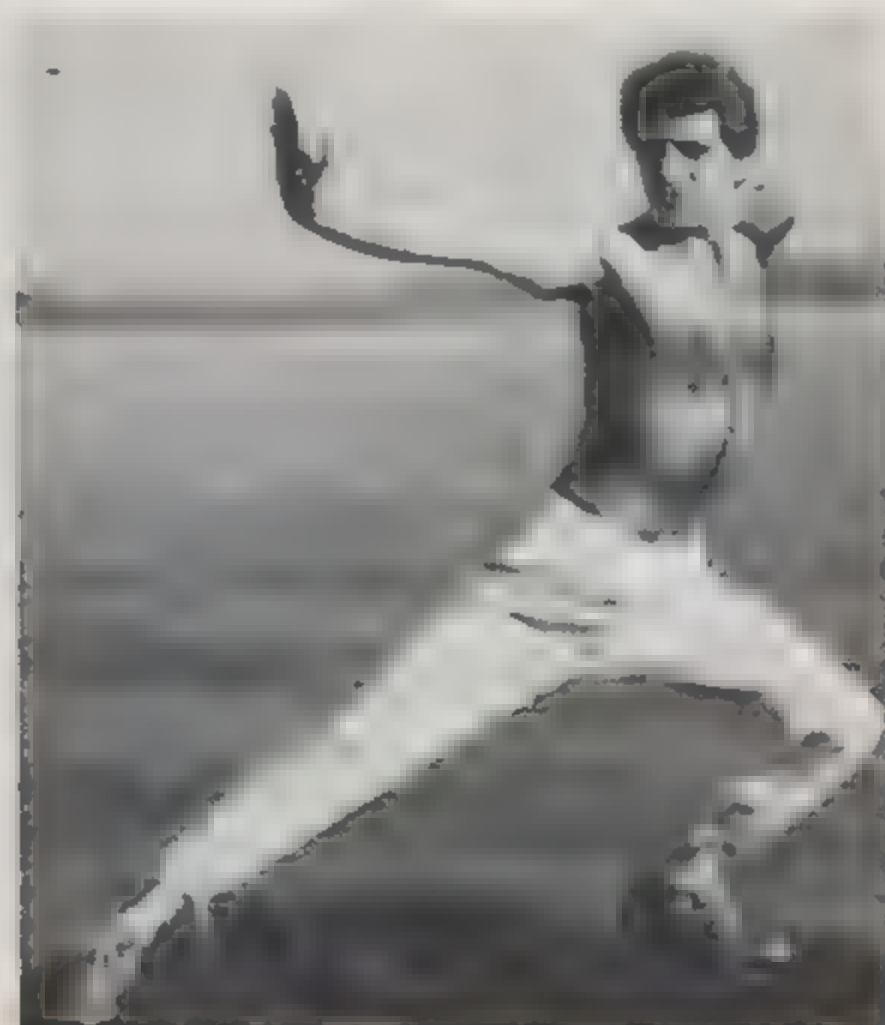
*Offbeat takes on summer shape-ups*



**John Curry, Olympic Gold Medalist, innovator of Ice Ballet (ballet and ice skating together!), cuts a sharp figure—on ice and off. He says his warm-up method of stretch-flex energizing based on ballet warm-ups—and now being used in Chanel's Cristalle Energy Program for summer—is a great, quick, easy shape-up before any sport.**



Rotations to warm up because, Curry says, "energy flows best through a warm body": Head. Shoulders. Then (above right) arms: circle forward, then back in motion, nothing else moving. . . . To limber up, top: Place palms on floor, weight on balls of feet. Roll weight back to heels. Straighten knees as far as they'll go without forcing. . . . Kick for flexibility, above: hands on hips, extend leg. Point toe, kick back and forth from knee. Bend standing leg during kick for thighs.



East meets West by dawn's early light. At the San Francisco Marina, overlooking Golden Gate Bridge, doctors, lawyers, and bankers, work out every A.M. doing T'ai Chi (left), an ancient Chinese exercise form of continuous fluid motion—aerobic in nature—that tones the muscles, relaxes the mind.

**L**eave it to the Californians to invent a different kind of spa! At Neiman-Marcus' new Beverly Hills store, beauty expert Adrien Arpel has put together the first nine-to-five spa ever. A five-day regimen (available one week each month) offering the rituals and programs regular spas do. Specialists there take over every inch of you, plan workouts to meet individual needs, put everything into tiptop shape from head to toe. And the nicest part is, you don't have to skip town—and family and friends—to do it. At the end of the week, a whole new system of exercise (workout, below) and diet—as well as skin care, hair care and make-up—goes with you, so you can keep up the good work at home.





# Introducing The Horley System

Here's beautiful help for your hips, thighs, buttocks and upper arms. Developed by Horley Laboratories, the Horley System is a refreshing, 5-minute-a-day massage regimen that helps smooth problem areas. Helps make your skin glow, your body look more beautiful.



The secret of the Horley System is the combined action of the ingenious Spot Massager and two special body treatments: Natural Sea Moss Soap and Massage Cream. (Both formulated with extracts of European sea plants plus Collagen.)



Use in bath or shower. You should start noticing the beautiful difference within 3 to 4 weeks.



Spot Massager, with soap inside, is designed with a snap-out rubber pad for easy refilling.



This body-conscious era calls for the kind of help the Horley System can give you. Pick up your Horley System Kit complete with Spot Massager,

Natural Sea Moss Soap and Massage Cream plus a "How To" booklet — all for only \$8.95 (suggested retail). Your body will love it.

**Horley Laboratories Ltd.**  
London • New York

## "The Body Beautifier"





# YOUR LETTERS

(Continued from page 22)

was to provide a home, not an apartment, for my children who had suffered a great deal of emotional trauma as a result of the dissolution of the marriage.

It is not enough just to pass laws on fair credit practices relating to women. The lip service and tokenism must be removed before one can consider this law (the Equal Credit Opportunities Act, in effect since 1975) to be a viable part of the judicial system.

Barbara Hacker  
Valley Stream, NY

## For love or money?

I was appalled to read an item entitled

"Romantic Changes" ("Between Us," January) in which Joyce Hamer advocated that a woman who has become more financially successful than the man she's with ought to consider "dumping" him. I have seldom read a more snobbish, conceited, and egotistical view in a long time. . . . I can hear her telling her devoted husband of ten or twenty years that, since she's earning X number of dollars more than he is, she's now too good for him.

Whatever happened to the idea that one's mate should be judged by the qualities of his character, that qualities such as honesty, consideration, supportiveness, respect, kindness, sense of humor, intelligence, warmth, and the ability to love took precedence over the size of his bank account. . . . I have always thought that if

I began earning that much more than my mate, I would be happy to share the benefits with him and that since I'm quite happy with my moderate way of living, I would not toss it out like an old hat and immediately run out and buy a better house, join the country club, and begin social climbing.

I feel sorry for Ms. Hamer and all those women who decide to follow her advice. The \$40,000 a year will buy them a lot but it won't compensate for real love and friendship.

Lynn DeBarrows  
Point Reyes Station, CA

## "Chemistry" of love

Thank you for your excellent article, "Pairing" by Leah Cahan Schaefer and Ellen Bilgore in the March issue of Vogue. . . .

How about a serialization of the same topic in further issues? Most of us never go any further in our thinking than just deciding, "It's chemistry!" when we fall in love. I'd love to read some more about it and find out where we all fit in, and go wrong. Your writers understand their subject so well—I'd like to see a continuation of their work.

Diane Shalet  
Los Angeles, CA

## Sunlight/sex exceptions

As a specialist in the field of medical climatology, I read articles such as the one written by Phyllis Lehmann ("What's the link between sunlight and sex?" March) with considerable interest. They often provide me with refreshing new insight. . . . However, I do feel obligated to put some of her comments concerning seasonal fertility in perspective.

Admiral Peary's comment [". . . that Eskimo women stopped menstruating during the dark winters. But, he noticed, the coming of spring brought a renewal of the sexual interest and activity. . . ."]—which was in fact made by Dr. Cook, an ethnologist associated with Peary's first North Greenland expedition—has little factual basis to it. Evidence does suggest that conception rates increase with the return of the sun, but it also shows that conception rates are very high during December when the Arctic night is perpetual. Although Finnish studies suggest that sunlight affects conception rates, data collected from Alaska, which is just as far north as Finland, show quite a different pattern.

I must also take exception to the comment that ". . . conception peaks during those sunny, blue-sky days of September. . . ." Conception in Europe appears to take place with increasing frequency during the spring early-summer months but it does not in the United States. Americans are most fertile from October to February, and to make problems worse they always have been. To dash the theory of sex-season and sunlight one more time, I will add that studies of the seasonal distribution of the birth of twins in America have not confirmed those Finnish findings.

I'm sorry, but all in all, if any weather factor is to be considered seriously, it is not sunlight, it is temperature. I'm not saying that sunlight isn't sexy, I'm just saying that it doesn't seem to make sex work!

Simon M. Kevan  
Department of Sociology,  
Anthropology and Geography  
John Abbott College,  
Quebec, Canada



## B and B The romance never goes out of some marriages.

Perhaps some marriages are still made in heaven. But one heavenly marriage is made only in Fécamp, France. It's B and B. Benedictine and Brandy.

With unmatched finesse, the intriguing and enticing liqueur that

is Benedictine is wed to fine Cognac. The result is what every marriage should be—unvarying delight. That's why when there is romance in your soul, there should be B and B in your glass. B and B "On the Rocks."



From Benedictine Fécamp, France



# Cole!



Lycra®—today's loveliest action fiber.  
Antron® nylon and Lycra®spandex.

Designed by Marc Vigneron

Cole of California, 2615 Fruitland Ave.,  
Los Angeles, California 90058





**'Since I started using Dorothy Gray facial bleach on my face and arms, my hair is lightened to almost invisible!'**

**'In less than ten minutes... without any unpleasant odor. And everything I need is right in the box!'**



**Dorothy Gray Better Off® Facial Hair Bleach. You're better off with BETTER OFF.**

# His Looks Now

*What about his commuter needs?*

Whether he has to catch the 7:41 from Stamford every weekday A.M. or the 7:00 jitney to the Hamptons every Friday P.M., summer means a stepped-up timetable for most men we know . . . and some fast thinking . . . quick takes. Like a spare razor in the office. Maybe a styptic pencil. Scent. . . . Say he has to stay in town for a business meeting or the two of you are having dinner with friends, see that he has some of the new products that are specifically meant to make a sixteen-hour day in town more comfortable: Devin Country Shower Body Shampoo that gets him off to a cool start. . . . The Polo All-Day Antiperspirant Spray that commuter Ralph Lauren has come up with. . . . Derrick After Shave Baume—it is formulated with soothing allantoin and glycerine to take the edge off that *second* shave.

*With so much going back and forth, a man is likely to need a travel kit he can keep in the office . . . for those nights he has to spend in town. A lightweight, waterproof one such as YSL Pour Homme, below—roomy enough to hold toothbrush and paste, razor, clippers, and a good supply of YSL After Shave, Shampoo, Conditioner, and Cologne.*

**Top: Hair, Bob Fink of Pipino-Buccheri Salon, NYC. Her sweater, André Oliver. His clothes, Bill Kaiserman/Rafael.**



**T**aking a country house for June, July, and August means stocking a second medicine cabinet, seeing to it that it takes care of his summer needs . . . starting with a bottle of 6-12. . . . A good sunscreen—or, better still, the new Aston Moisture Concentrate by Alexandra de Markoff, which has a built-in sunscreen. . . . A weekend scent—maybe a sea-breezy one like Canoe or Kanon. . . . And a city scent, such as Foulard that he can switch to, come Monday. . . . Lay in a supply of things in tubes rather than bottles: Givenchy Gentleman Shampoo, for instance, that a man can just pick up and go with.





# For the American face, the Scandinavian protection.



Even men who take superb care of their bodies with regular exercise can be neglectful towards their faces. With our long Scandinavian tradition of self-regard, we suggest several superior ways to be kinder to your face.

Kanø Shave Foam is not simply rich in body but rich in blended soaps which remove hair oils. To promote better beard softening. And Special emollients which cushion skin against razor scrape.

Kanø After Shave Balm, in addition to its attractive, manly scent, has actually been formulated to match the composition of your own natural skin oils to aid absorption. The better to soothe abrasions, restore moisture and condition skin tone.

It is much easier to face up to your face knowing you've given it the protection it deserves.



## kanø

From Scandinavia, the look, the feeling of health.

Kanø created by Scannon, Ltd. 666 Fifth Avenue, New York, N.Y. 10019. Essential oils imported from Sweden, blended and packaged in the U.S.A. © 1979 Scannon, Ltd.



# Health

When your heart's at risk...or baby's a threat...how to pocket your medical history...who should treat snakebite

By Melva Weber

## ■ HELP FOR HEART-ATTACK TYPES

Everybody knows Type A people, as described in the book *Type A Behavior and Your Heart* by Meyer Friedman, M.D., and Ray H. Rosenman, M.D. (Knopf)—ambitious, impatient, usually super-achievers. Hostility may be part of their personality pattern, too. Medical scientists have learned that Type A persons have five to six times more fatty deposits in their heart arteries than other people, making them more liable to have heart attacks. At Duke University in Durham, NC, research is under way to sort out the behavior factors and the body chemistry of special personality types. "If a factor such as hostility is responsible for increased disease, we may be able to train patients to control hostility, or help them to manage it with medications," said Redford B. Williams, Jr., M.D., professor of psychiatry, assistant professor of medicine, who is working with Saul Schanberg, M.D., Ph.D. in pharmacology, in trying to solve the Type A mystery.

Type A people seem to have a special need to control all the events around them and to feel threatened by happenings they can't control, according to psychologist David Glass, Ph.D., at City University of New York. Such people may suffer physical consequences of their emotional bent, probably need help in changing the ways they cope with events beyond their control.

"We wouldn't want people to be less ambitious or less speedy," said Dr. Williams. "The trick is to be a good Type A."

## ■ SNAKEBITE? SEE AN ORTHOPEDIST

In cases of bites by poisonous snakes, prompt treatment by an orthopedist, or specialist in the skeletal system, is urged by two New Mexico surgeons. Why? Because the orthopedist is expert in surgery of the arms and legs where snakebites are most likely.

The venom of the pit viper family, which includes rattlesnakes, copperheads, and cottonmouth snakes, can cause severe tissue destruction; and prompt, aggressive surgical treatment may prevent loss of an arm or leg, said Thomas G. Grace, M.D., and George E. Omer, M.D., at a meeting of the American Academy of Orthopedic Surgeons. Cold or freezing treatment, once widely used, is not effective and can even increase the risk of amputation, said the doctors. Antivenin and steroid treatment should be reserved for severe poisoning because of possible allergic reactions.

## ■ CURING THOSE NEW-BABY BLUES

A new baby's arrival, often a cause of woe to older youngsters in the family, can become a learning and feeling adventure for them through a program developed by Philothea T. Sweet, R.N., at the University of Minnesota. During mother's pregnancy, children make clinic visits with her, listen with stethoscope to unborn brother's or sister's heartbeat, learn from nurse specialists about reproduction and birth. Kids take a tour of the hospital nursery and postpartum unit, so when mommy goes off to the hospital they'll know where she is and what she's doing. Helping the children to feel part of the new pregnancy, according to Nurse Sweet, enables them to handle their needs for attention, builds understanding of the new baby's helplessness and dependency. The way it's all done is detailed in MCN, "The American Journal of Maternal Child Nursing."

## ■ YOUR MAN'S SURGERY

Men who are impotent for physical or organic reasons and cannot be cured by psychological treatment may have surgery to implant a device that creates erection of the penis, an operation that is reported successful in more than 90 percent, but success in terms of restored sex life is not guaranteed. Sonja K. Binkhorst, M.D., of New York's SUNY Downstate Medical Center, says more patients would do better if their women sex partners were included in consultations before and after surgery. Both partners need preparation for the adjustment period that may be needed, said Dr. Binkhorst; and, where both are included in counseling with the surgeon, return of satisfying sex life is more likely.

Among things women may need to know when their men have implant surgery: that there's no risk of vaginal injury from the artificial stiffener in the penis, that after-surgery difficulty with intercourse may end when partners adjust to unaccustomed sexual activity. "Medical World News" reported that Dr. Binkhorst's survey of women whose partners had the implant surgery showed 42 percent were "absolutely enchanted" with results.

## ■ MORE MILK, LESS CHOLESTEROL

Drinking milk may help to lower cholesterol in your blood. Robert D. McCarthy, Ph.D., professor of food science at Pennsylvania State University, and fellow researchers have found that milk contains factors (one, orotic acid) that inhibit production of cholesterol in the liver. Controversy continues about whether cutting down cholesterol in food reduces heart risks; but control of the body's own cholesterol-making process would be a step toward preventing fatty plaques in blood vessels.

## ■ HANDBAG MEDICAL HISTORY

A plastic wallet card that holds, on microfilm, your complete medical history including blood type, allergies, necessary medications, even essential segments of your electrocardiogram can provide needed information in case of sudden illness or accident. Medical aides can read film on viewing equipment usually in emergency vehicles, doctors' offices, or hospitals; card also bears toll-free, twenty-four-hour telephone number to use when viewer is not available. Medical Data Card by Microfilm Identification Systems, Inc., 275 Madison Ave., NYC 10016.

## ■ NEW HOPE FOR SPINAL-CORD INJURIES

So the paraplegic patient can walk again or at least regain some bodily control, neurosurgical research is seeking ways to get the severed or badly hurt spinal cord to heal. The age-old problem has been that injury to the central nervous system of brain and spinal cord was irreversible; but nerve fibers from the peripheral nervous system, such as in the arms and legs, often heal themselves. Would transplanted nerve tissue bridge the gap? Carl C. Kao, M.D., associate professor of surgery and anatomy at Georgetown University School of Medicine and neurosurgery chief at Washington, DC's VA Medical Center, has designed a grafting method to induce spinal-cord tissue to rejoin and to reestablish nerve communications, overcoming paralysis.

In a number of test animals, special surgical techniques succeeded. Dr. Kao found that waiting a week for tissue around the injury to die and then removing the dead tissue made a difference. Additional intricate research goes on; more exploration is to be done before the procedure can be used for human patients.



# DULL, DRY HAIR. WE CAN MAKE IT EXCITING.



PHOTOMICROGRAPH OF A DRY DAMAGED CUTICLE MAGNIFIED 1200 TIMES AS VIEWED THROUGH A SCANNING ELECTRON MICROSCOPE FROM REDKEN RESEARCH LABORATORIES



What you see in the larger picture is a dried out, damaged cuticle (the outer-most layer of your hair shaft). Dry cuticles make for dull-looking hair. And nobody wants that.

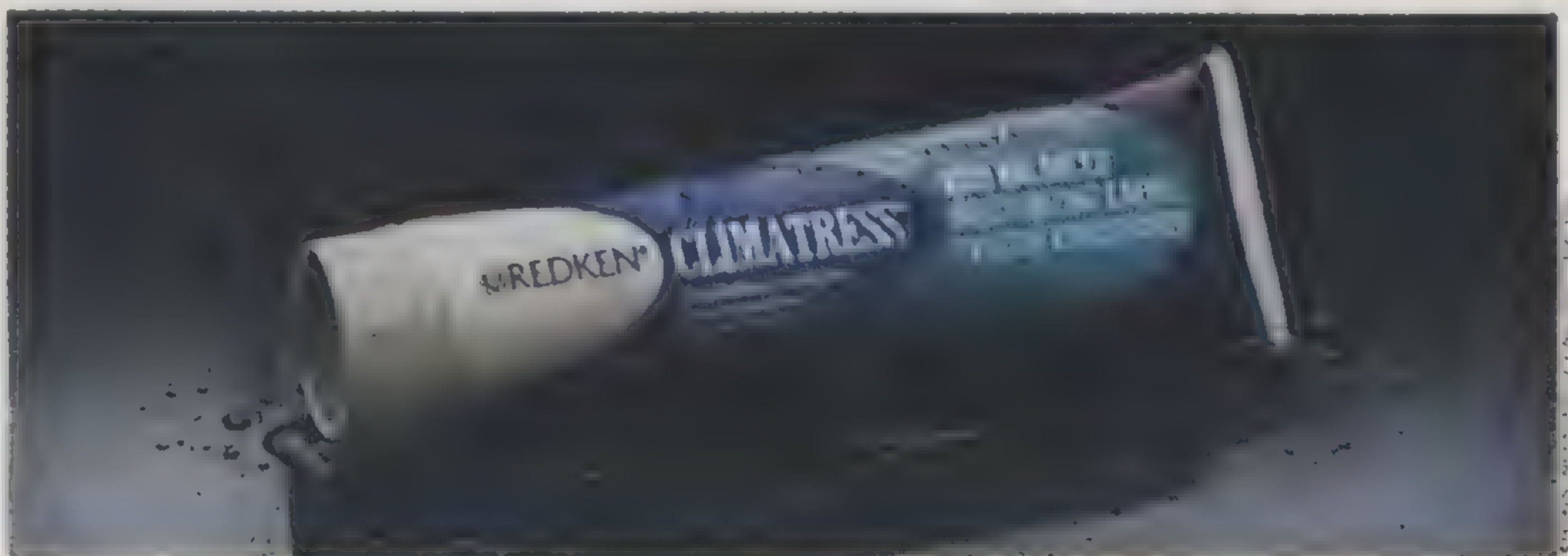
What leads to dull hair? Careless coloring. Over perming. Blow-drying. Electric rollers. Sunning. Swimming. They can all make your hair look drab and dull. Because they tend to rob the hair of its lustre-producing oils and precious moisture.

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# Living:

## Ideas and Trends

Outstanding design  
— everyday things  
with an  
uncommon appeal

**By Barbara Plumb**



● When sailing, cycling, or playing tennis on an off-and-on sunny day, you can stow these sunglasses with ease—no bulging pocket or overstuffed bag. Sport-E sunglasses (left), from Eye-Benders, fold conveniently into a padded water-resistant mini-pouch. The plastic frames, which curve, like aviator glasses, tightly against your face, come in tortoise, chocolate, navy, or white. Hard-resin lenses, for maximum protection and greatest visibility under varying light conditions, are brown, amber (\$37) or mirrored (\$40). Department stores.

The simplest, most utilitarian products sometimes are crowned with the most exquisite design.

This is certainly true of the Heller Thermal Jug (*right*), made in Italy of lightweight plastic, with a 2½-litre capacity, to maintain temperatures of hot or cold liquids.

Bright orange, which is the international distress color, the jug has a black handle and cup, is easy to spot on the beach or in the water, where it will float.

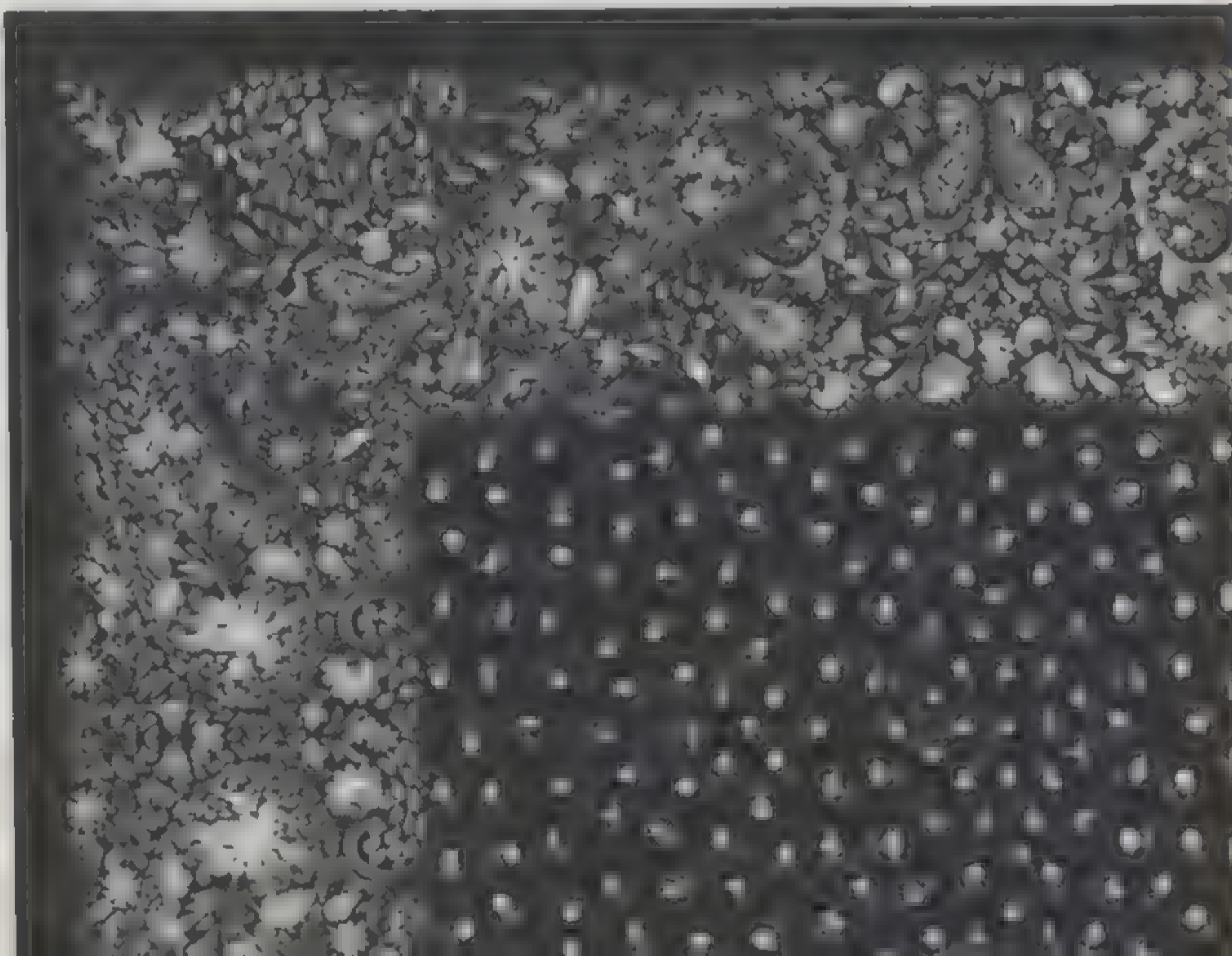
Unlike most, this jug's liner is unbreakable; \$19.95. Pottery Barn, New York.



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212/686-6655



"I fell in love with Provencal prints when I was in the south of France," says designer Angelo Donghia of his new no-iron tablecloth for J.P. Stevens. With brown, hunter-green, or beige grounds and a garden of floral colors, the Provence-inspired design (*left*) is versatile enough for dinner parties or casual picnics. "You can mix and match as you like," Angelo says.

(Continued on page 119)



# WHY PUT UP WITH MORE PAIN THAN YOU HAVE TO?

(Or how a rotten headache works.  
And why Excedrin works better than Bayer or regular Tylenol.)



From time to time, you may find yourself really being overworked. Or overtired. Having too many cigarettes. Or too much coffee. Or even missing a meal.

The problem is, all these things and more can sometimes give you a rotten headache.

Biologically, what happens is this: the muscles in your head and neck contract. If they stay contracted too long, you can get real pain and discomfort.

Worse yet, sometimes the blood vessels carrying blood to your brain may also contract. And that can make your nerve endings end up screaming.

To relieve all this, Excedrin gives you something extra. Extra Strength.

Excedrin provides more pain reliever, more total strength than Bayer, Tylenol, or any regular strength tablet, aspirin or non-aspirin.

In fact, a combined analysis of 3 hospital studies indicates Excedrin can relieve pain significantly better than any regular tablet.

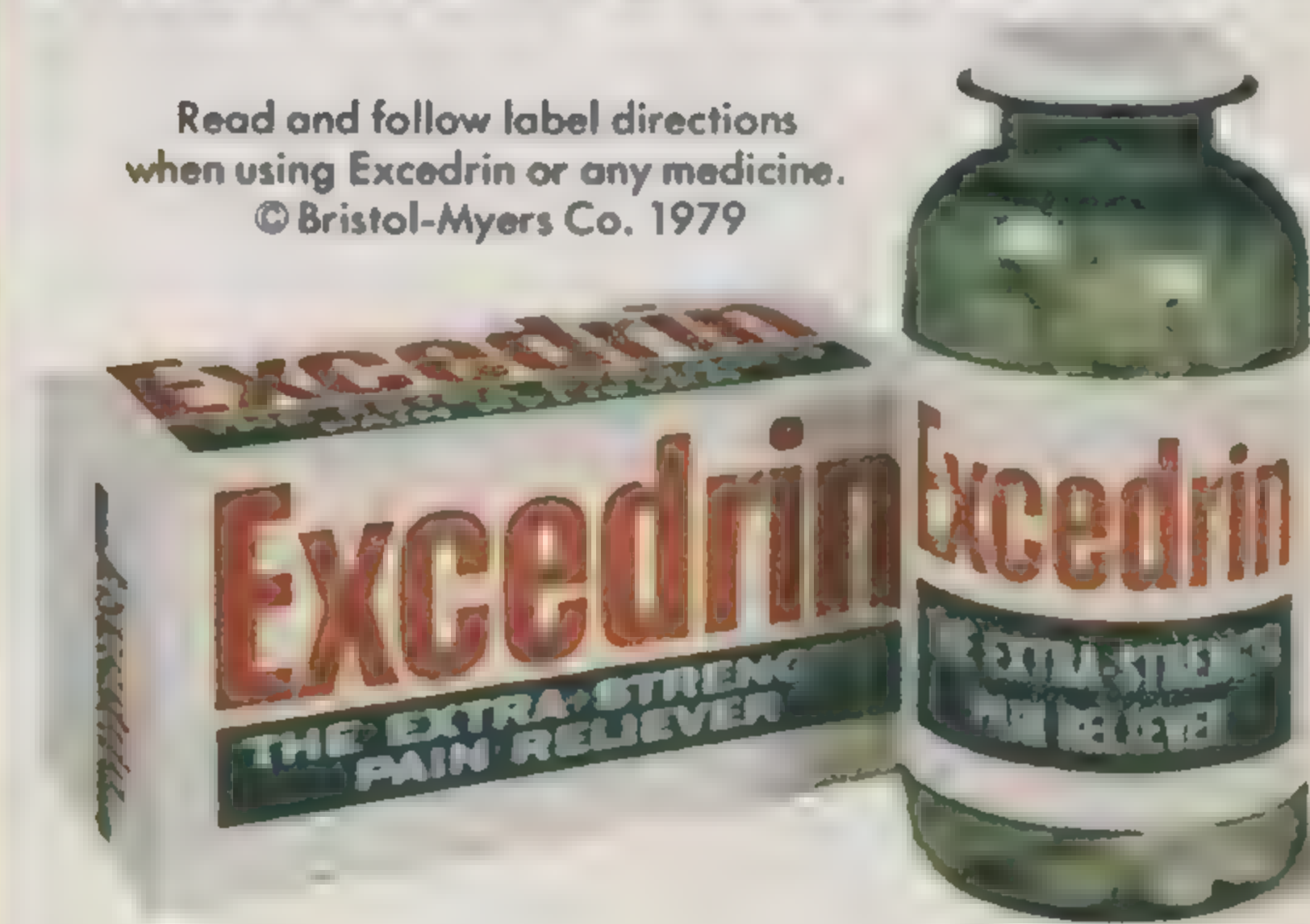
Next time you get a rotten headache, why put up with more pain than you have to?

Try Excedrin. The Extra Strength Pain Reliever.<sup>™</sup>

And see for yourself why, for literally millions of people, Extra Strength means Excedrin.

## EXTRA STRENGTH MEANS EXCEDRIN<sup>®</sup>

Read and follow label directions  
when using Excedrin or any medicine.  
© Bristol-Myers Co. 1979





# 9 OUT OF EVERY 10,000 AMERICANS PREFER CAMPARI

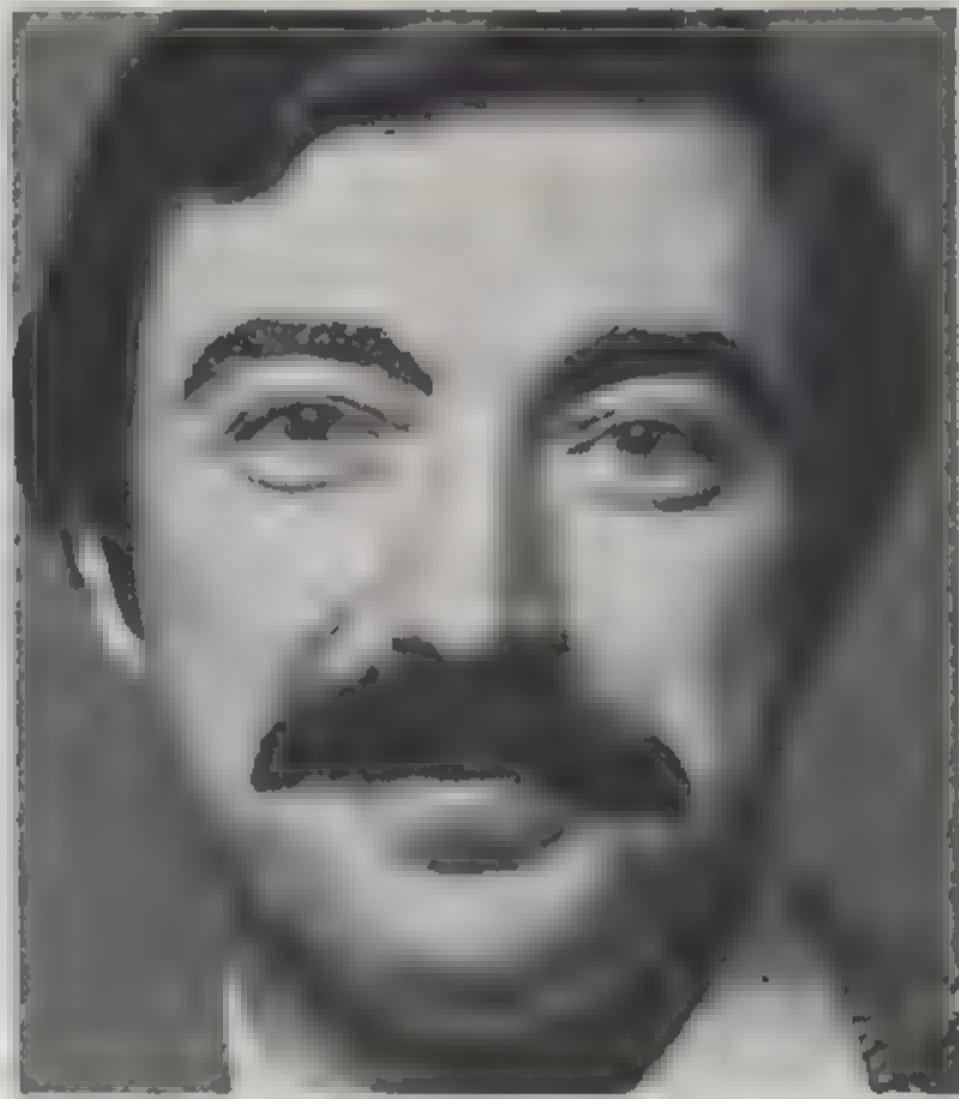
Compared with Europeans, Americans are meager consumers of Campari & Soda.  
But a few new converts are won every day by its unique bittersweet taste.



"A friend of mine got a bottle of Campari for his wife. I would like to make a similar exchange." —Larry Berliner, Yorktown Hts, NY



"My dog and I like Campari and water. I drink the Campari —she gets the water." —Betty Mekeel, Petaluma, CA



"When I was away at seminary school they never served Campari. Now I drink it religiously." —Joseph Scheideler, NY, NY



"I used to drink Campari on the rocks until I discovered that the beach was more comfortable." —Lorene Montgomery, Knoxville, TN



"Developing a taste for Campari is like falling in love. It takes a while but it's fun along the way." —Stephen Pepler, Schofield, WI



"When Dick asked me out for a soda, I found him engaging. When the soda was mixed with Campari, I found myself engaged." —Babs Klein, Cheyenne, WY



"When I began drinking Campari my friends thought I was seeking a spiritual experience." —Earl Starr, Seattle, WA



"Why Campari? Because David and I like seeing the world through rose-colored glasses." —Kimberley Kreicker, New Orleans, LA



"I found that Campari & Soda is good between sets of tennis ...I've learned to play fast." —Curt Wesser, Nazareth, PA



## CAMPARI & SODA

Pour a jigger (1½ oz.) of Campari over ice in a tall glass. Add 4 ounces of club soda. Squeeze in a wedge of lemon or lime to taste, if desired.

### You too can be in a Campari ad!

Just send your "Campari Quip," snapshot, and phone number to P.O. Box 2782, V., Grand Central Station, New York, N.Y. 10017. If selected, your photo, name and witticism will appear in a future Campari ad —and you'll receive \$100. (Sorry, nothing can be returned.)



# Living: Ideas and Trends

Continued

The irresistible drawings of such artists as Beatrix Potter, Arthur Rackham, Aubrey Beardsley, and Edward Lear combine with tiles, pottery, furniture, wall-paper, glass, and textiles in a ravishing exhibition at Cooper-Hewitt Museum in New York, June 12 to September 2. "Fantastic Illustration and Design in Britain, 1850-1930," includes 225 objects. Right: Earthenware dish by William De Morgan, circa 1882-1888, on loan from London's Victoria and Albert Museum.



● Flexibility ranks as a prime consideration for summer-house seating. The chair called Cricket (left), designed by Henry Glass for Brown Jordan, is sophisticated enough to grace a living room and yet folds flat to be carried outdoors to serve double duty on the deck. Constructed of non-rusting aluminum with a baked polyester finish that comes in eight colors and white, the frame is held by sturdy nylon arm strips; the sling of vinyl-coated polyester mesh is available in brown, blue, two greens, yellow, white, camel, and putty; \$93. Bloomingdale's.

Waking up to the strains of Beethoven's "Für Elise" or a sprightly tarantella is so much more pleasant than responding to the jangle, buzz, or beep of a conventional alarm. Either tune is possible as a wake-up with Casio's new Melody Card calculator (below). This pocket-sized digital clock/calculator is also a miniature musical synthesizer, sounding a range of a full octave with which you can play old musical favorites or compose new ones.

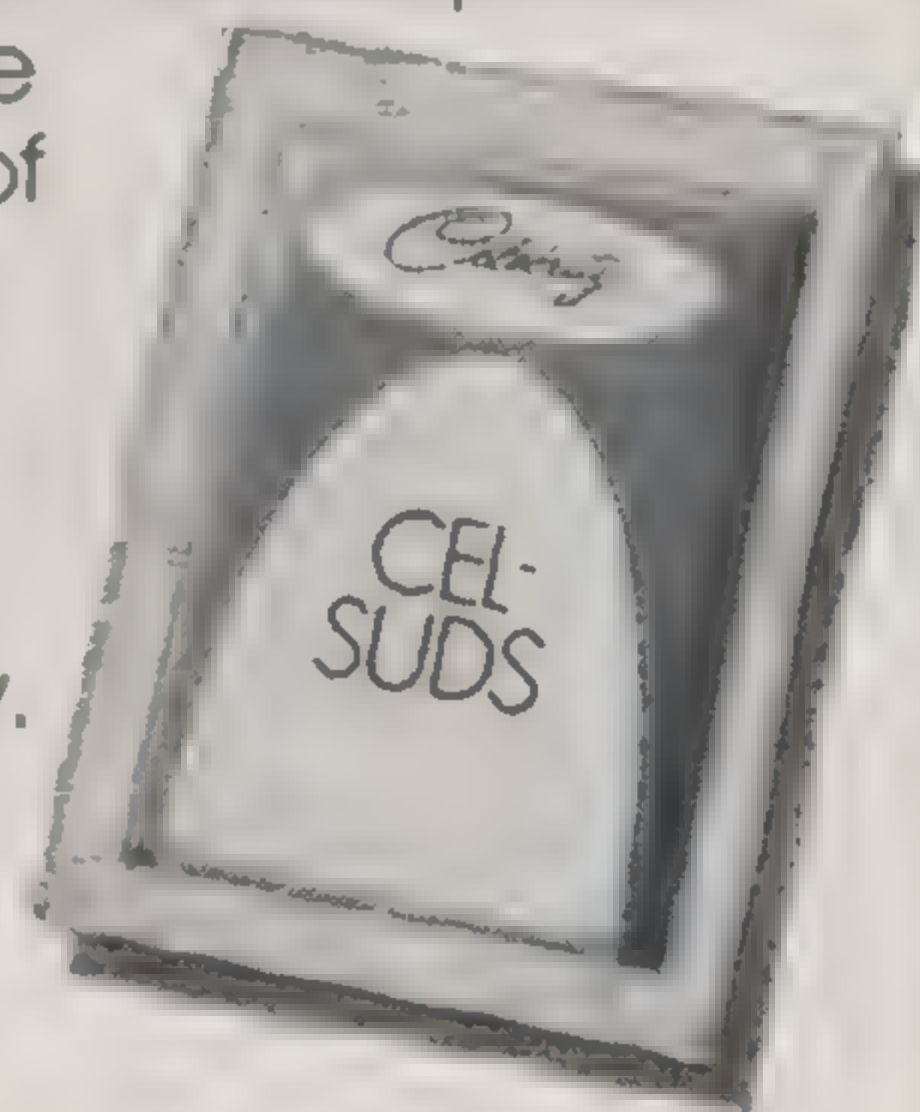
The Melody Card, which measures 2¼ by 4½ by 5/16 inches, doubles as a stopwatch or timer: has one permanent memory, a percent key, and square-root capability; \$49.95. Bloomingdale's, NYC.



## TRIP TIP #4

Hotel soap is no soap.

You don't want to rinse your fine washables with a bar of hotel soap. But a box of detergent is too big to take along. What to do? Pack a few packettes of Cel-Suds. One little envelope makes enough suds to do a sink-full of sweaters and lingerie. It's gentle, thorough and takes up lots less space in your suitcase than a box of detergent. Cel-Suds—one of the TripSavers by Celebrity.



## TRIP TIP #9

How to pack bottles.

Wrap your nail polish remover, hand lotion and other bottles in individual washcloths to cushion them, then put each in a plastic sandwich bag just in case it leaks. Better yet, pack our convenient little envelopes—the TripSavers by Celebrity. There's nail polish remover, hand lotion, spot remover, deodorant, detergent, even a quick shoe shine kit. Get them at the Celebrity counter at any fine store. They could save your next trip.



TripSavers  
by

*Celebrity*



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Andrea Acrylic Shield

## TAXES

### How the IRS can help if disaster strikes

You may rate a refund—when you need it most

**By Julian Block**

**T**his has already been a bad year in many parts of the country for floods and other natural disasters—and more may be on the way. If your property has been destroyed or damaged, you should know about tax breaks that can help to bail you out.

Ordinarily, casualty losses can be claimed only on the return of the year in which they occur. But if your community is tagged an official "presidentially declared disaster area" (eligible for Federal assistance), you qualify for special tax treatment, as well as for other kinds of help. You can choose between deducting damages caused by the disaster on your 1979 return when you file next year or on the 1978 return that you already have filed. Going the 1978 route can provide you with a speedy refund now, when you may be hard pressed for cash because of the property damage.

To amend your 1978 return without complicated red tape, use Form 1040X (for individuals) or Form 1120X (for corporations). These forms ask you merely to identify the presidentially declared disaster area of your loss and to compute the refund you think is due. To speed up your refund, write "disaster-area claim" at the top of the form.

Before you decide to take advantage of this option, take the time to compare your tax bracket for 1978 with what you expect it to be for 1979 to see when the deduction would do you the most good. Remember, too, that when you amend your return for any reason, that may prompt the IRS to question other items or—worse yet—other returns. Note also: approval of a refund claim doesn't bar a later audit of your return.

Even if you are not in a "disaster area," you can ease the pain of a casualty loss with a write-off for the difference in the value of your property just before and after the casualty. Remember that your allowable loss must be reduced by any insurance reimbursements and—unless the property is used for business—you get no deduction for the first \$100 of each casualty loss.

The "before" and "after" value should be supported, if possible, with proof based on appraisals, pictures, and the like. Better gather that proof while the damage is fresh in your mind and information is still available. Don't wait until the filing deadline: it could turn out to be too late.

To find out if your neighborhood has been declared a "disaster area," get in touch with the regional or the national office in Washington of the Federal Disaster Assistance Administration, The Department of Housing and Urban Development, or your local IRS office.

For detailed information, contact your local IRS office for a free copy of "Tax Information on Disasters, Casualty Losses, and Thefts" (Publication 547). ▽



Drawn by Richard Krawitz



*I feel very  
Chantilly  
today*



Houbigant. Perfumers since 1775.





# Skin cleansers should wash away dirt, but not skin's natural protection.

Getting your skin clean is easy.

But soaps disturb skin's natural pH and wash away moisture, which invites dryness and irritation.

pHisoDerm is not a soap but a pure white liquid skin cleanser that cleans deep while preserving skin's natural protection.

It contains a highly effective cleansing agent which removes even the deepest dirt and grime quickly and easily.

It also contains gentle emollients similar to

those produced by skin itself that are returned during washing to soften and protect against dryness and irritation.

And unlike soap, pHisoDerm is specially made to leave skin at a pH level (5.5) considered normal.

pHisoDerm has no artificial tints, perfumes or antibacterials of any kind that can cause allergic reactions, and should not irritate, even if used dozens of times a day.

Beautiful looking skin needs proper care.

And no soap cares for your skin like pHisoDerm.

pHisoDerm. It helps keep your skin in perfectly balanced 5.5pH condition.





An invitation on Crane paper is  
a more inviting invitation.

An invitation to a party tells your guests more than the time, the date and the place.

It sets the mood for the entire party.

One glance at the photograph below will show you just how inviting Crane invitations look; what it cannot show you is how elegant they feel.

We have been making the world's most beautiful papers for 178 years, for all our papers are made of reclaimed cotton, the finest available fiber. They are never made of wood pulp, as are ordinary papers.

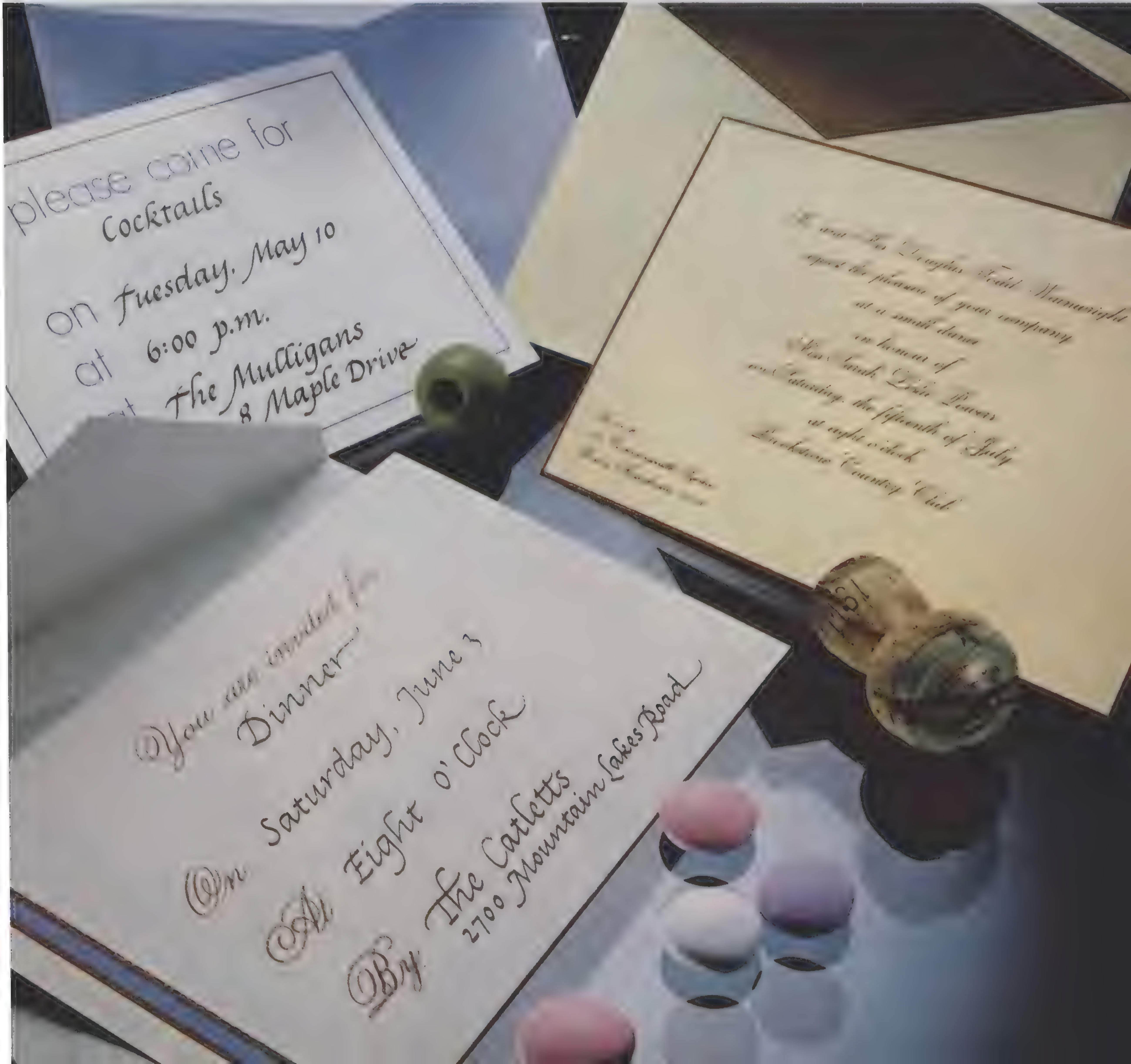
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beautiful Crane papers, at the  
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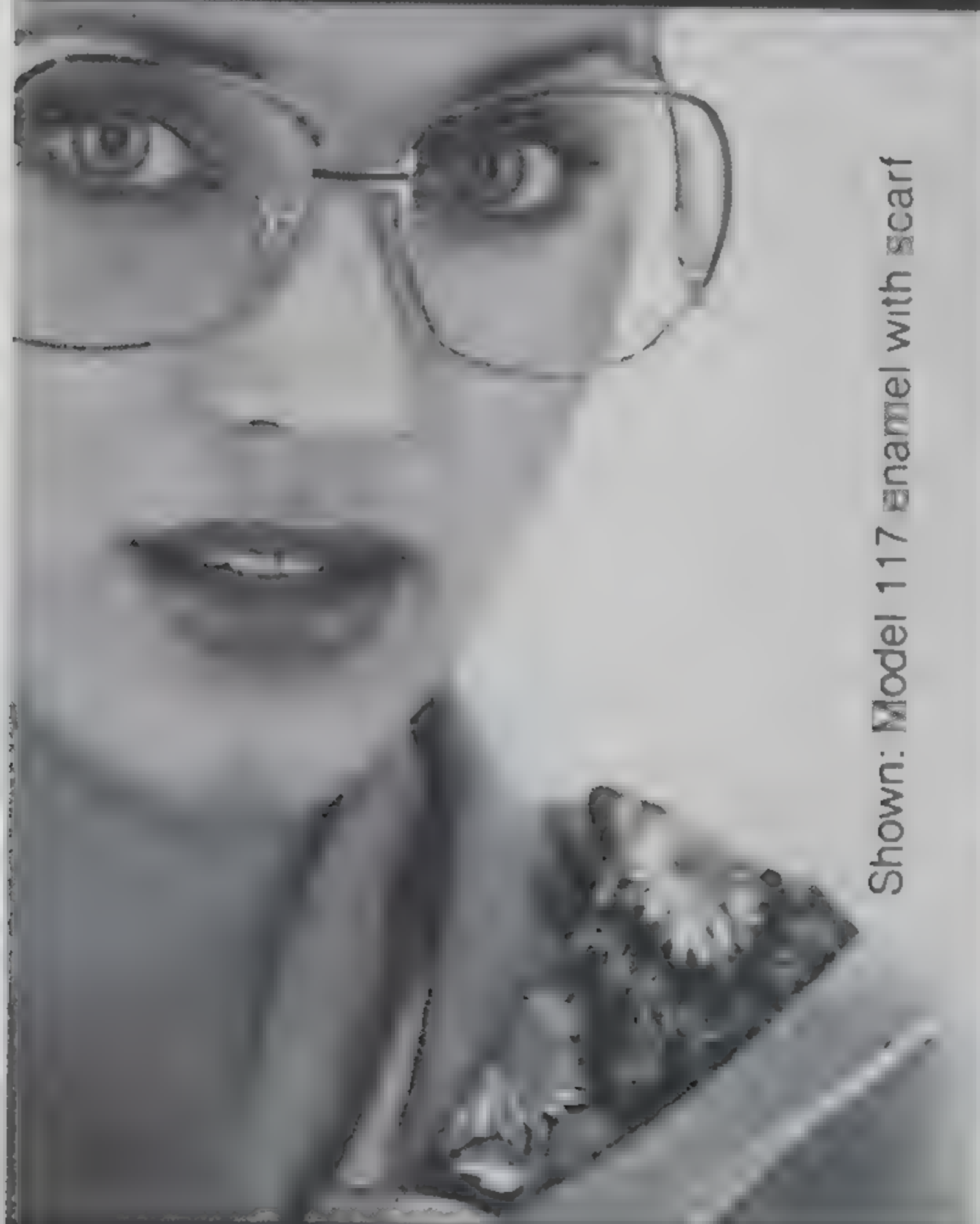
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Shown: Model 117 enamel with scarf

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# Eyes only

**S**ummer must: a visor cap — cuts eye glare, shields face. Above, cotton hat from Paragon, NYC.

## ■ EYE TIPS FOR ANY AGE

Most people know that the eye area can age more quickly than any other part of the body — and also the reason why. What most people don't know: how to protect the eye's delicate skin, keep it looking healthy. Here's how. . . . If you're a squinter, you're more likely to develop fine eye lines — which is just one of many reasons to wear a good pair of dark sunglasses outdoors on bright days. . . . Never pull, rub, stretch skin around eyes. Pat creams on with your pinky or ring finger (less pressure) and always move finger from the outer corner of the eye in towards the bridge of your nose. . . . Use eye cream. A good one such as Frances Denney's All Day Eye Smooth Stick glides on easily, absorbs instantly. . . . Puffiness? Sleep with head slightly raised on a pillow so fluids don't collect in the tissues around eyes. Avoid cream moisturizers near eye area. If eyes are crinkly, stay away from high-shine shadows (frosts, metallics) — they reflect light, make lines more visible. . . . More eye help: a concentrated P.M. eye-oil program, such as Skin Life GAM Concentrate from Helena Rubinstein, dotted all around eyes before bed.

**SMOKER'S WARNING:** A recent issue of *The Health Letter* carried a report from the *Canadian Journal of Ophthalmology* that macular degeneration, a common cause of blindness, occurs earlier in smokers than in nonsmokers. The study noted lowered blood-oxygen levels and increased carbon-monoxide blood levels as possible causes.



● Sun/sport glasses, top to bottom, right: sleek aviators, chrome frames in black/silver/gold . . . interchangeable lenses. Carrera. About \$80.

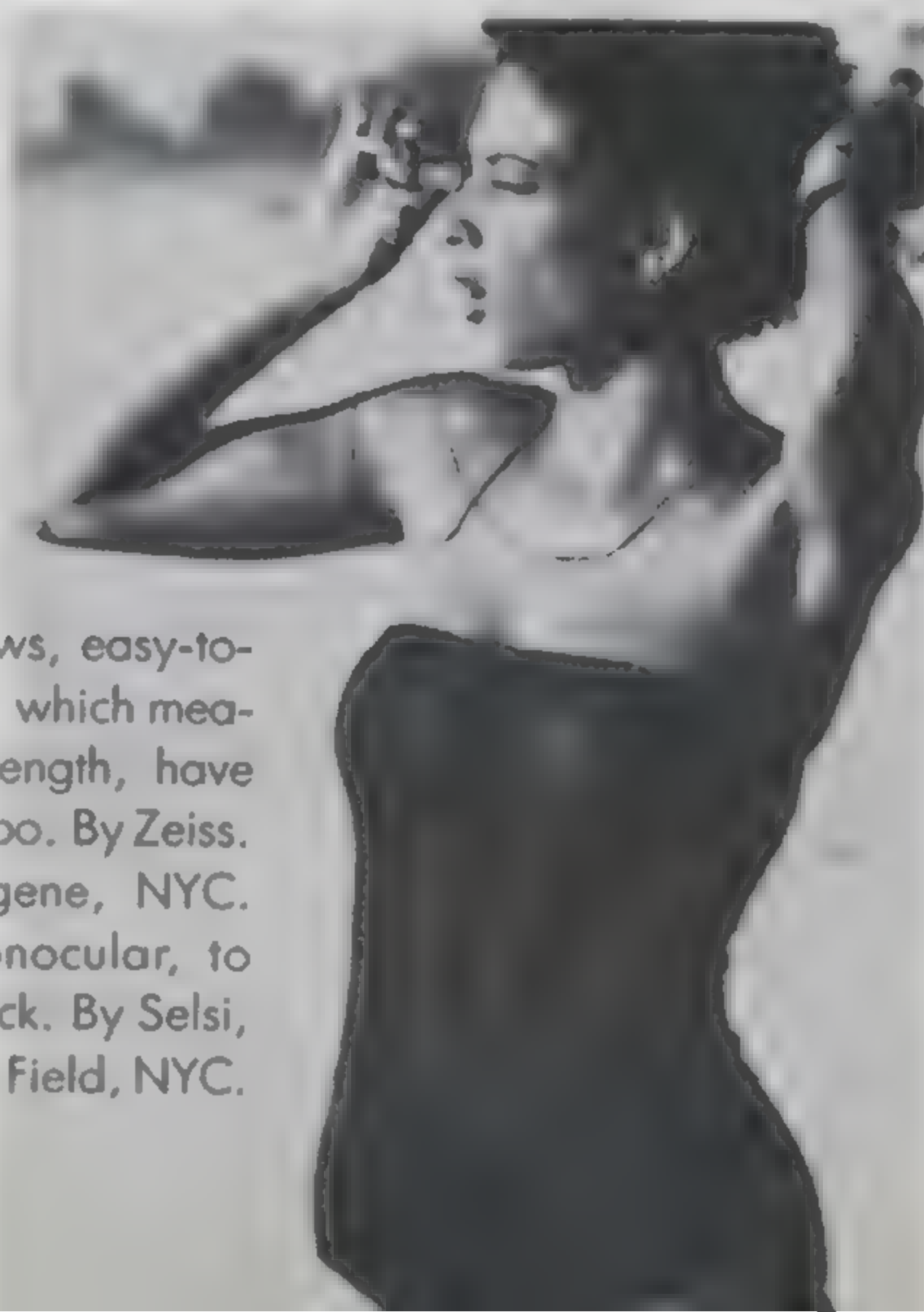
● Super sports glasses: ultra-light aviators with a wraparound (extra protective) frame, polarized lenses. Spalding/Sunique Optical. About \$13.

● Folding sunglasses that go everywhere, mirror lenses. Spalding/Sunique Optical. About \$17.

● For sun/fun . . . vintage "Cubist" frames in Lucite. Colors in Optics, Ltd. About \$20.



**Eyebrow update:** For a nice summer change, go with paler brows. Way Bandy lightened model Janice Dickinson's brows from dark brown to a greyed brown (it looked just great with her olive skin). But have it done professionally.



## Magnifiers

For long-distance views, easy-to-carry binoculars, left, which measure four inches in length, have good field of vision, too. By Zeiss. About \$340. At Lugene, NYC. . . . Right: mini monocular, to wear around your neck. By Selsi, about \$26. At Patricia Field, NYC.



Dad always enjoyed your letters.  
He'll especially enjoy these on Father's Day.



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## Barbara Kafka's kitchen tips

Summer-fresh recipes from a food virtuoso

*More on Barbara Kafka, pages 208-213*

**By Arthur Gold and Robert Fizdale**

**B**arbara Kafka has written poetry all her life. And she cooks with the touch of a poet. She knows the secret of combining fresh ingredients with seasonings and herbs to make them rhyme and sing with new tastes, new resonances. But how, you ask, does one turn a soup into a sonnet? By tasting, tasting, and more tasting is Barbara's answer. Take her beet borscht as an example. Instead of adding the usual lemon juice and sugar to produce the sweet and sour pungency that makes the peony-pink soup so summer-perfect, our alchemist adds *three*—not one—sour ingredients. Lemon juice, crystallized citric acid, and vinegar are then mollified by the lingering sweetness of sugar. To heighten our visual pleasure, she gilds her perfect soup by serving the "fixings" in separate bowls.

Barbara loves to share her cooking tips. She knows that spices should be fresh and buys them in small quantities and never stores them over the stove. She freezes fresh basil on baking sheets and then bags it when frozen.

Here, in Barbara's words, are several of her favorite recipes.

### ■ SHRIMP QUENELLES WITH WATERCRESS SAUCE

*nine servings as appetizer,  
six servings as main course*

12 ounces cleaned, peeled shrimp  
2 egg whites  
2 teaspoons coarse (kosher) salt  
1½ cups heavy cream  
⅛ teaspoon grated nutmeg  
Butter  
Garnish: Watercress Sauce

Place shrimp, egg whites, and salt in work bowl of food processor fitted with steel blade. Process until mixture is fairly smooth. With machine running, pour in cream through feed tube. Process until you have smooth mixture. Add nutmeg. Refrigerate for 1 hour.

Bring large pot water to simmer. Butter an oval pan and set on stove. Shape quenelles by either piping them out with a pastry bag filled with a ½-inch tip into 1x2-inch ovals or by forming them with 2 soup spoons into elongated balls. Place formed quenelles on greased pan and spoon on sim-

mering water until it almost covers quenelles. Make sure quenelles do not stick to pan. Keep water always simmering. After about 3 minutes, turn quenelles over and cook on other side for about 2 minutes. Remove with slotted spoon.

Makes about 18 quenelles. Serve with Watercress Sauce.

#### Watercress Sauce

3 bunches watercress  
Salt  
1½ cups heavy cream  
1 cup milk  
5 egg yolks

Wash watercress and trim off leaves. Save stems for another use.

Bring large pot salted water to boil and add watercress leaves. Bring water back to boil and let boil for 6 minutes, making sure watercress is always covered with water.

Drain watercress and squeeze until very dry. Put it in work bowl of food processor with steel blade and process until finely chopped. Add cream, milk, and process until thick. Do not overprocess. Push mixture through sieve into non-aluminum saucepan. Heat sauce until very hot and smooth, stirring all the time.

In small bowl, beat egg yolks. Slowly pour in a bit of watercress mixture to raise temperature of egg yolks. Keep adding liquid until egg yolks are warm. Stir egg yolks constantly. Whisking sauce, pour egg-yolk mixture into it. Keep stirring, over low heat, until sauce thickens. Remove from heat immediately; serve with quenelles.

*(Continued on page 128)*



## Skip the grease

All you need is one of Beach Buff's tanning products to know why sophisticated sun lovers from Daytona Beach to Waikiki won't consider anything else. When you smooth on Beach Buff, your skin feels healthy, not greasy. That's the amazing thing about Beach Buff. It is so incredibly penetrating and lightweight, nothing could feel better.

## BEACH BUFF

For brochure, and the name of a cosmetic counter which offers the Beach Buff collection, write: SUNTAN RESEARCH & DEVELOPMENT, INC. P. O. Box 2355, Daytona Beach, Florida 32015





Habit Rouge means hunting coat...think about that for a moment.



# KAFKA RECIPES

(Continued from page 126)

## BORSCHT

six servings

Beets contain sugar and the amount varies from beet to beet. Therefore, it is difficult to give exact measurements for flavoring of borscht. Always season borscht when warm or sugar and citric acid will not properly dissolve. I use three different kinds of acid because each has its own acidity and taste. Together, they will give a balanced flavor. Also, some acids, like lemon, intensify with the cold while others won't.

- 1 pound beets
- 2 teaspoons vinegar
- 4 teaspoons lemon juice
- 3 citric acid (sour salt) crystals (each about 1/4 teaspoon)
- 9 tablespoons sugar
- 1 1/2 teaspoons coarse (kosher) salt
- 1/2 cup sour cream
- 2/3 cup heavy cream

### Garnishes:

- Chopped onion
- Chopped cucumber
- Chopped dill
- Lemon wedges
- Sour cream
- Heavy cream
- Reserved grated beets

Scrub beets well and cut off all but 1 inch of leaves. Place beets in 2 1/2-quart pot with 5 cups water. Bring liquid to a boil, then

lower to a slow boil. Let cook until beets are tender when pierced with skewer.

Drain beets but reserve cooking liquid. Run beets under cold water: when cool enough to handle, peel them. Grate beets in food processor with grating disk. Return half grated beets to cooking liquid. Reserve rest for garnish or another use.

Season to taste with vinegar, lemon juice, citric acid, sugar, and salt. Add sour cream and heavy cream.

Garnish with chopped onion, chopped cucumber, chopped dill, lemon, sour cream, heavy cream, and grated beets. Serve cold.

## POACHED CHICKEN

four servings

- 1 truffle (optional)
- 1 4- to 5-pound chicken
- Oil
- 14 cups chicken stock (recipe follows)
- Garnish: cooked vegetables

Slice truffle and spread pieces evenly between skin and breast meat of chicken.

Open up a 2-yard length of cheesecloth and fold it in half lengthwise. Oil it so chicken will not stick. Place chicken on cheesecloth so its length goes along length of cheesecloth. Bring up two sides of cheesecloth and pull them together. Roll them together (as you might roll sides of a package) until they tightly meet chicken. Tie cheesecloth at either end as close to chicken as you can. This way, you won't have to truss chicken. Tie cheesecloth again just before ends.

Bring chicken stock to boil. Lower heat

to simmer and slowly, holding both ends of cheesecloth, lower chicken into simmering stock. Tie ends to pot handles. Let chicken simmer 30 to 40 minutes. Serve hot, surrounded by 3 or more of the following vegetables.

### Vegetables

- Turnips, peeled and trimmed
- Peas, shelled
- Whole baby carrots, peeled and trimmed
- Very tiny new potatoes (if red, remove a thin band of peel around middle)
- Zucchini, trimmed and cut into 1/2-inch thick rounds
- Broccoli, cut into flowerets
- Cauliflower, cut into flowerets
- Radishes, trimmed
- Very young green beans, trimmed but left whole
- Whole thin scallions, trimmed
- Pearl onions, peeled and trimmed
- Mushroom caps
- Thin asparagus, woody ends removed
- Small Italian artichokes, halved, chokes removed

Cook all vegetables separately in plenty of boiling salted water until just tender. For mushrooms and artichokes, add some lemon juice to water.

If making 3 or more vegetables, make 1 scant cup of each.

## CHICKEN STOCK

about four quarts

- 1 fowl or stewing hen, about 5 to 6 pounds
- 1 celery rib, cut into 3 or 4 pieces
- 1 large carrot, peeled and cut into 3 or 4 pieces
- 1 medium onion, peeled and quartered
- 1 garlic clove, unpeeled
- 1 bay leaf, crumbled
- 2 teaspoons dried thyme
- 2 sprigs parsley

Cut chicken into 8 or 10 pieces and place in large pot or stockpot with remaining ingredients. Add enough cold water to cover everything in pot, about 4 1/2 to 5 quarts.

Place pot over medium heat and slowly let liquid come to boil. Reduce heat and simmer for 6 to 8 hours, skimming as necessary. Strain and remove fat on surface. Refrigerate or freeze until ready to use.

*Note:* I recommend that you make double quantities. The less vegetable matter in a stock, the longer it keeps. Strained stock without vegetables should keep for a week in refrigerator. It will, of course, freeze practically indefinitely. I like to put stock into ice cube trays, let freeze, and remove cubes to a plastic bag. This means I always have a small amount of stock available to deglaze a pan for sauce or to stir into a stew. Stock is so useful, I freeze it in different size containers so as to be prepared for a variety of recipes.

## ZUCCHINI CUSTARD

six servings

- 2 tablespoons coarse (kosher) salt
- 2 pounds small firm zucchini, peeled and cut into julienne strips
- 3 large eggs
- 1 1/2 cups heavy cream
- 1/2 to 3/4 cup freshly grated Parmesan cheese

(Continued on page 132)

## Achievement

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## KAFKA RECIPES

(Continued from page 128)

Freshly ground pepper

Optional: 1 tablespoon fresh mint, chopped

Bring 6 quarts water and salt to boil. Add zucchini and bring water back to boil; boil for 30 seconds. Drain. Leave zucchini in colander or spread out on paper towels all day to drain.

Mix well together zucchini, eggs, cream, cheese, pepper, and mint. Pour mixture into 10-inch Pyrex pie plate (or other dish of similar size) and bake in lower third of preheated 450° oven for 45 minutes. Custard should be puffed, brown, with zucchini practically melted into it. Serve immediately.

### BAKED TOMATOES

*six servings*

3 2- to 3-inch ripe tomatoes

1 tablespoon plus scant teaspoon olive oil

2 cloves garlic, peeled and chopped with 6 basil leaves

1 teaspoon salt

Freshly ground black pepper

2 tablespoons dried bread crumbs

Cut tomatoes in half between stem and bottom. Cut out core. Seed tomato and, with point of a small sharp knife, pierce a few holes in skin side of tomato. Drain tomatoes, cut side down, for 30 minutes.

With a scant teaspoon olive oil, oil a pan (just large enough to hold tomatoes and wide enough to catch all pork drippings).

Place tomatoes skin side down in oiled pan. Distribute garlic and basil over tops. Sprinkle with salt and pepper. Dribble 1 tablespoon olive oil over everything.

If using a convection oven, center pan on lower rack so it will catch all pork drippings. Bake for 1 hour at 350°.

If you do not have a convection oven, put halved and drained tomatoes, cut side down, in 12-inch skillet with 1 tablespoon olive oil. Cook over *very* low heat (use a "Flame Tamer") for 20 minutes. Turn tomatoes skin side down and cook for 1½ to 2 hours longer over lowest heat possible.

Remove tomatoes to oiled baking sheet; sprinkle with garlic, basil, salt, and pepper. Top with 2 tablespoons dried bread crumbs sprinkled evenly over tops. Pour on juices from skillet instead of olive oil.

Put tomatoes under preheated broiler for 2 to 3 minutes or just until browned and bread crumbs form a crust.

### POACHED PEARS WITH PEAR SHERBET

*six servings*

1 cup sugar

2 cloves

1 3-inch stick cinnamon

1 vanilla bean

1 lemon

6 pears

Fresh mint

Place sugar and 8 cups water in a 2½-quart saucepan. Bring water to boil and add cloves, cinnamon, and vanilla bean. Squeeze juice of lemon into syrup and add squeezed halves. Peel, core, and halve pears. Add pear halves, cores, and peelings to pot. Pears should be completely covered with liquid. If not, add more water and sugar (2 tablespoons sugar per cup water).

Simmer liquid until pears are soft throughout when pierced with a skewer. Cooking time depends on firmness of pears. Remove pears with slotted spoon and set aside 6 prettiest halves to be filled later. Remove and discard cloves, cinnamon, vanilla, lemon halves, peelings, and cores. Boil down syrup until you have 4 cups.

Place 3 pear halves with 2 cups of reserved syrup in food processor with steel blade and process until smooth. Repeat with 3 more pear halves and remaining 2 cups of syrup. Place pear purée in metal bowl and set bowl in another, larger bowl filled with ice. When mixture is cool, place it in flat metal pan and freeze until slushy. Stir before serving. Alternately, freeze mix-

(Continued on page 136)



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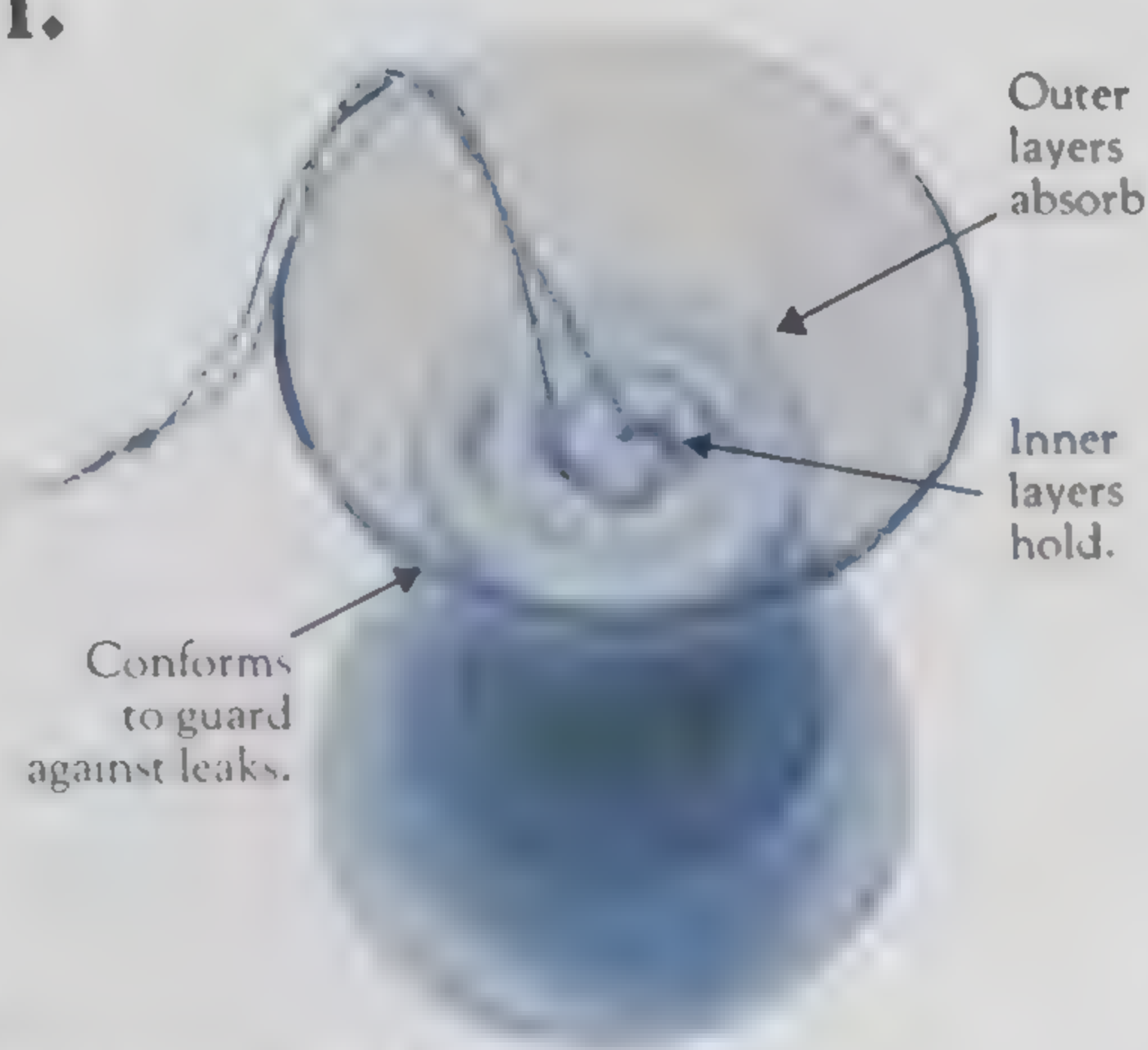
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## KAFKA RECIPES

(Continued from page 132)

ture in a *sorbetière*. Or, freeze mixture in ice-cube containers and place about 8 frozen cubes in a food processor and process until crushed.

Serve *sorbet* on top of reserved poached pears and garnish with fresh mint sprigs, if available.

## NEW-POTATO CASSEROLE

six servings

1 pound new white potatoes  
 (about 1½-inches long)  
 2 large (3 medium) cloves garlic, crushed  
 3 tablespoons good olive oil  
 ¾ tablespoon coarse (kosher) salt  
 2 grindings black pepper  
 Sweet butter

Scrub potatoes well. Dry thoroughly. Place them in casserole just large enough to hold them two layers deep. Add other ingredients and mix well so all potatoes are coated with oil. Cover casserole and bake in preheated 450° oven for 45 minutes (longer if large potatoes). About halfway through cooking time, lift cover carefully (watch for steam and fat spatters) and turn potatoes over with wooden spoon so they are again covered with oil.

Serve 2 or more potatoes, with sweet butter, per person. Tell your guests to treat them like baked potatoes—cut them open, scrunch them up, and add butter. ▽



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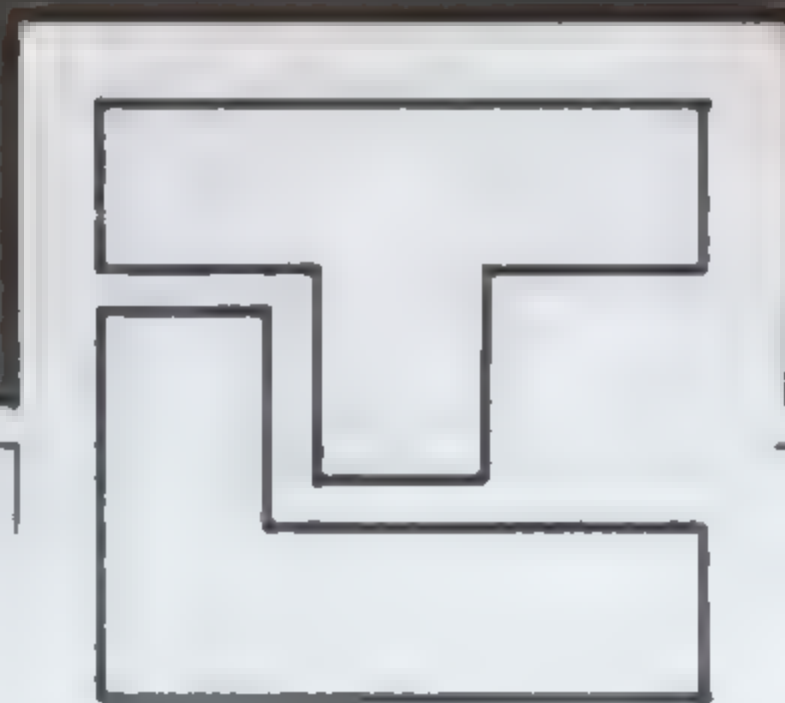




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Spain's year-old casino boom continues with a dozen gambling places now open. Newest of the new casinos is on the "in"-again island of Ibiza. . . . Most architecturally intriguing: the Castillo de Perelada, left, a fourteenth-century Costa Brava castle. . . . Most glamorous: Marbella's Casino Nueva Andalucia next to the hopping Porto Banús Marina

This summer, Nova Scotia ("New Scotland") celebrates its Scottish heritage by hosting the International Gathering of Clans. From June 28—when Britain's Queen Mother Elizabeth opens the festivities—until August 12, this Canadian province will be the scene of kilted parades, bagpipe concerts, crafts fairs, square dances, Scottish lamb-and-salmon cookouts. Write: Canadian Office of Tourism, 1251 Avenue of the Americas, NYC 10020.



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—RICHARD ALLEMAN



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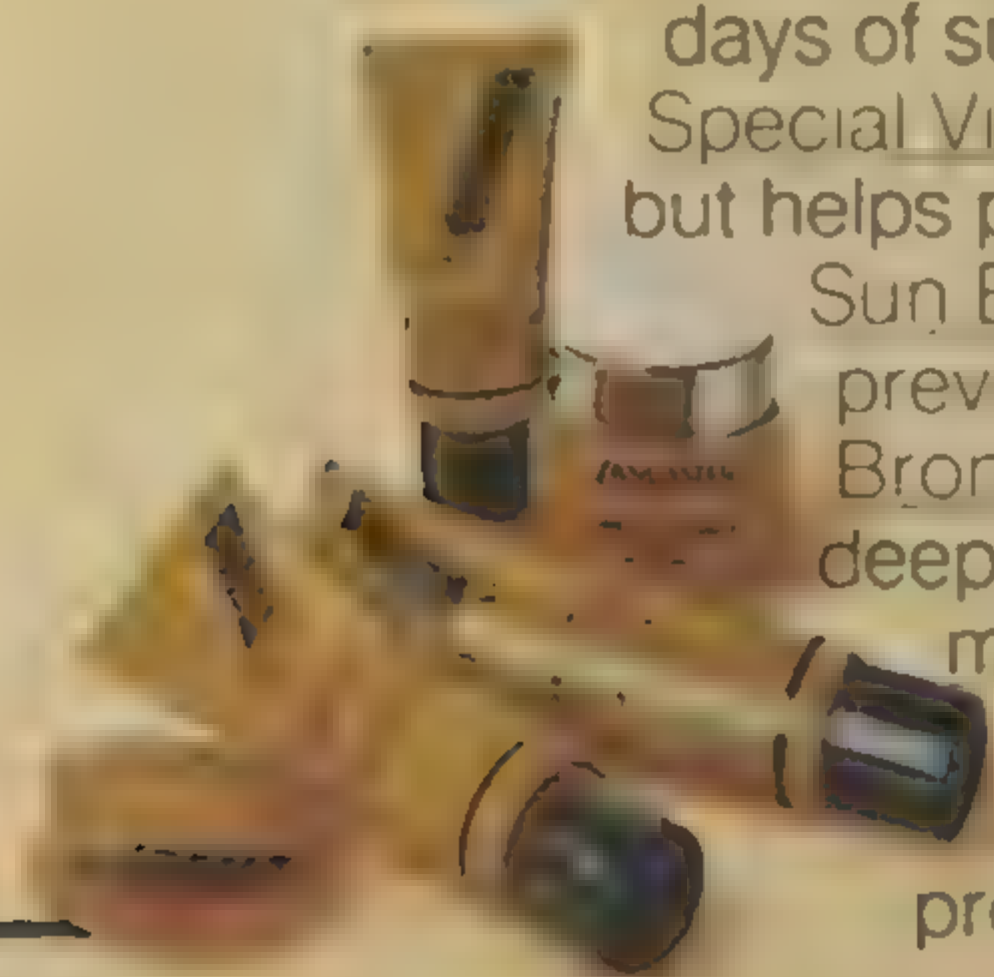
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# Corfu—the lushest Greek Island of all

A land of three strong cultures—Greek, Italian, British—Corfu has a personality all its own

By John Storm Roberts

When I first saw Corfu, where my parents had built themselves a house looking across perhaps a mile of water to the mountains of the Greek mainland, it seemed to me somehow *un-Greek*. I suppose I had imagined a half-Oriental land of *bouzouki* music and Retsina wine, of white villages huddled between barren hills and blinding sea. What I found was an island with a hefty Italian strain and more than a smattering of British in its heritage.

Lying between the heel of Italy and the mountains where Greece and Albania meet, Corfu is an unexpected island, as lush as most of the Greek countryside is stark, rich in olives, seafood, and dairy products, with an eccentric history that encompasses centuries of Venetian rule, brief occupation by Napoleon's troops, and fifty years of Victorian British suzerainty.

The results of that history run through everything Corfiote. The people themselves include a sizable minority of fresh-faced reddish-blonds who might have stepped

straight from the English countryside, and some of whose forebears undoubtedly did. But Corfu's Anglo-Italo-Greek heritage is most obvious in the architecture of the island's main town, also rather confusingly called Corfu. There, Venice stays on in elegantly massive townhouses and in two citadels like the fists of protective arms. The brief Napoleonic French regime left behind



Corfu's social-center street, The Liston (above), modeled on the rue de Rivoli



Old Town in Corfu: an ancient labyrinth of stone steps, arched carless streets

the wide Alexander Boulevard and the miniature rue de Rivoli called the Liston. Britain's Regency period added the graceful neoclassical detail of the Palace of St. Michael and St. George and the former King's summer home, Mon Repos.

Few places in Europe are as charming as Corfu town. Its main square, the Spianada, has a fortress at one end, a palace at the other, and a tree-lined graciousness that contrasts enchantingly with the higgledy-piggledy of the Old Town just behind: a tiny labyrinth of arcaded auto-free streets, flights of flat stone steps, ancient churches and equally ancient hole-in-the-wall stores where craftsmen produce exquisite silver in contemporary and traditional designs.

The city is crammed into a space so small that—except for the Spianada—you can never step back to see a building whole. Even the red-topped tower of St. Spiridon's Church, last resting place of Corfu's patron saint (whose relics still tour the town in procession four times a year), is seen only in glimpses from the narrow streets and sudden staircases of an area where you can get lost in a second—though never for more than five minutes at a time. Yet the Spianada provides a sense of space and elegance, as does the Liston, a double block of impressive arches topped by lanterns and full of cafés whose tables spill out across the street to the Spianada beyond.

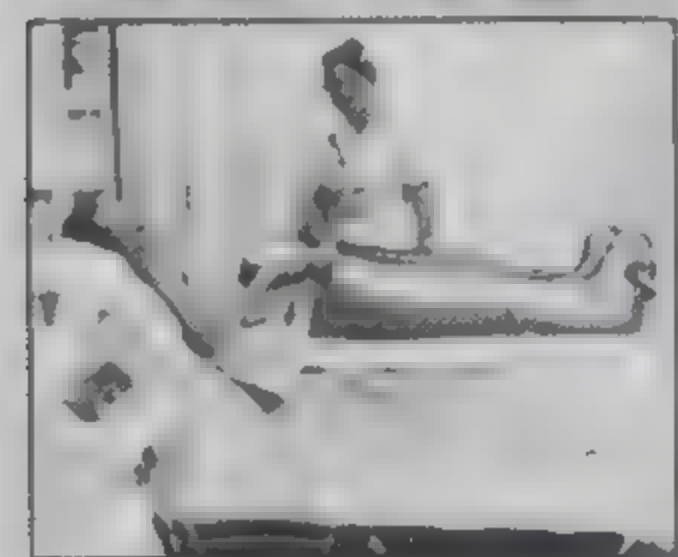
The Liston is the city's social center. Each of its cafés has its own ambience. One attracts local mamas with children in prams. Next door, elderly men play endless games of dominos. On one corner is the haunt of the town's would-be gilded youth. And then there's the Caprice. Why this undistinguished-looking place should always have attracted Corfu's most interesting locals and foreign residents is anybody's guess, but I found it so in the winter of 1966, and it was still so in the Indian summer of last November.

Within a trifling 227 square miles, the rest of the island of Corfu amply lives up to the charm of its capital city. In an unspoiled interior of tumbling hills, women in eighteenth-century Venetian costume

(Continued on page 143)

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# CORFU

(Continued from page 140)

still trot briskly through olive groves on miniature donkeys. In the tiny—yet often extraordinarily gracious—villages, little *tavernas* serve meals under grapevines.

Along the east coast—the most touristically developed area—contemporary hotels and tiny, rather improvised-looking discos gradually give way to olive groves and villages ancient and modern. The road north runs under the flanks of Mount Pantocrater and continues past the tiny cove of Nissaki, with its three small hotels and distant view of the city. Further on, at Kassio-pi, a miniature esplanade offers a sensational view of Albania.

On the west coast of the island, the fishing village of Paleokastritsa has a charming small monastery and notable lobster. To its south, a file of fine sand beaches marches down the coast: out-of-the-way Myrtiotissa, a favorite of nude sunbathers; Glyfada, Corfu's nearest approach to a classic "beach resort"; and the great expanse of Konsia Point, a place for birdwatchers as well as bathers.

Corfu packs much variety into a neat box. The coasts offer all the obvious vacation activities: swimming, lazing, water-skiing, sailing, even a yacht cruise of the other Ionian isles. Along with sightseeing on one of the world's most manageable scales, Corfu town offers equally manageable shopping. Besides tourist shops in inevitable profusion, arcades and alleys harbor sophisticated boutiques and jewelers, antiquaries and silversmiths. Corfiote silver is marvelous, and shoes are a particular bargain.

The tripartite mix that constitutes Corfu, at its most obvious in the architecture of the town, is at its most intimate in the island's food: Greek at its heart, but spiced with Italian in its *pastitsada* (a macaroni meat pie) and *sofrito* (veal in garlic sauce), and leavened with English in its *tsintsibira* (ginger beer), doughnuts, and raisin buns.

In the hotels, cooking quality tends to vary widely from season to season, depending on what chef has moved where. But the island has several consistently good eating places. O Pipilas is a simple restaurant of unwavering quality about fifteen minutes from town on the north road. Yanni's, specializing in seafood, is perched high above the sea with a splendid view of the southern coast. A pleasant spot for dinner is the Xenichtis, an agreeable international restaurant run by a Corfiote with a Swedish wife. At Fonda's, in an alley in the center of town, the stove is in the dining room, the waiters are the owner's children, and \$5.75 buys lunch for two.

My favorite eating place is across the island in the hillside village of Vathos, a short stroll from the popular Hermones Beach Hotel. Like every other village in Greece, Vathos has a *taverna*; but this is a *taverna* with a difference. A few years ago, a young New Yorker teamed up with the owner to turn it into a simple restaurant serving inspired versions of classic Corfiote village dishes: rich and beguiling vegetable casseroles, sensational chicken-and-potato stews.

Some Corfiote gastronomic pleasures are even simpler: the cream, so thick you can't

(Continued on page 144)

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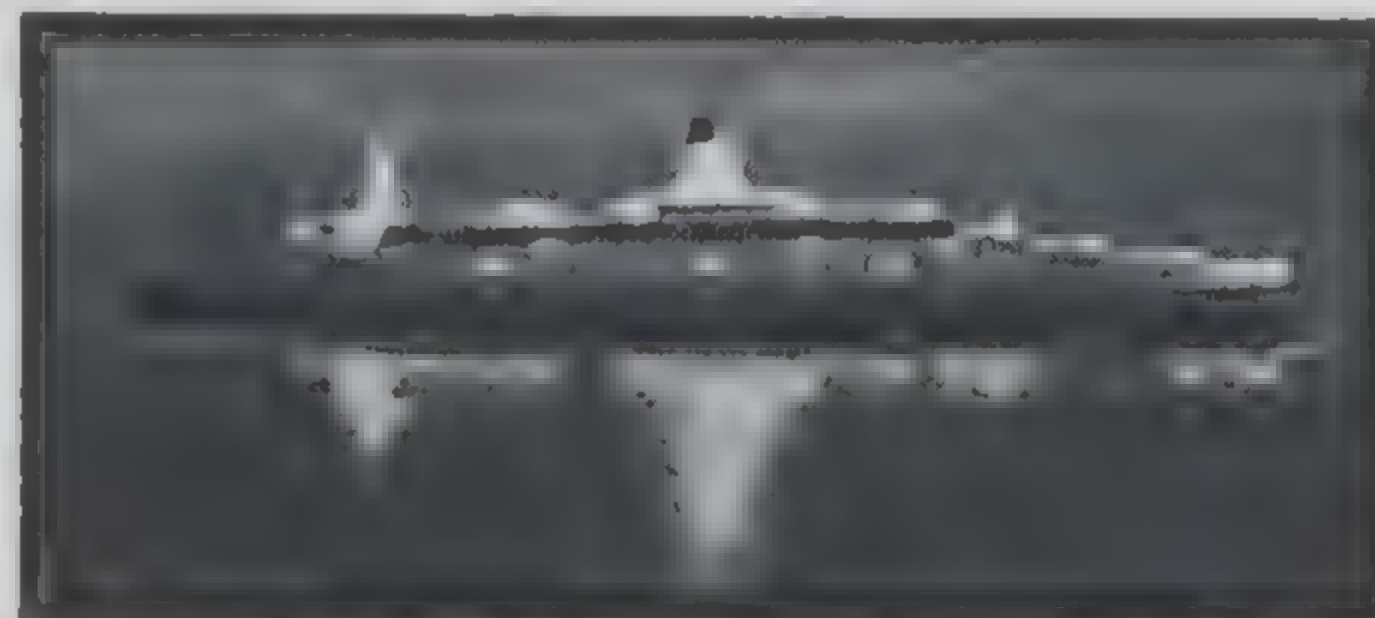
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## CORFU

(Continued from page 143)

whip it; yogurt with honey; a tub of *krema* (blancmange the way God meant it), served at marble-topped tables of side-street dairies; cheese pies; British doughnuts bought from street stands for a dime or so.

Corfu's precipitate entry into the list of vacation resorts over the past five years has led to a special kind of urban sprawl as new hotels, ranging from acceptable to luxurious, pop up in every bay. Among the best known in town are the Corfu Palace and the Cavalieri, a charming old townhouse on the park-like southern Spianada. On the east coast, the modern Corcyra Palace and the Castello, once a hunting lodge, have good reputations. In the west, the Hermones Beach (above the valley where Odysseus is said to have met Nausicaa) and the Grand Hotel Glyfada Beach are bizarre looking but magnificently located.



*In Kassiope on Corfu's northeast coast, a harborside taverna (above) eyes Albania*

Hotels are not the only options for staying on Corfu. Villas—ranging from luxury palaces with resident staff to simple houses—can be rented, and private apartments and rooms are available in both town and country. One imaginative new touristic development is built like a traditional Corfiote village. The island also has one of the older Clubs Méditerranée about half an hour north of town; and there are (at last count) six camping sites, most of them on the east coast. (The Tourist Police, Corfu, Greece, will mail basic information, including up-to-date rates for all accommodations.)

When I first visited Corfu, there were only about two dozen private automobiles on the island. Now, cars can be hired in the town—and motor scooters and mopeds are inexpensive to rent and perfectly adequate for touring this small land. Country buses run everywhere, and old rattletaps are now being replaced by comfortable German-built monsters. More fun are the public caiques (light skiffs) that run up and down the east coast, though their schedules usually rule them out for quick sightseeing.

Modern Corfu is very different from the island-out-of-time known to armchair travelers through the quirky descriptions of zoologist/author Gerald Durrell. But the island's older spirit lives on. Last Easter, a friend on his way to the beach in a car carrying many more bodies than the law allows was flagged down by an imposing traffic officer. Resigned to summonses, my friend stopped. The policeman then stepped forward, and with full official pomp handed him . . . an Easter egg! ▽



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# On the magic Isle of Man — once-in-a-thousand-years fun

Britain's Irish Sea island of goblins, tailless cats, and enchanted scenery celebrates its millennium

By Jean Fritz

To me, the Isle of Man has always had a magical allure; finally, last spring, I decided to go there to test my fantasies. It's rare that you hear of an American traveler's planning a visit to this self-governing, 227-square-mile island, in the middle of the Irish Sea, which flies a whimsical red flag with three conjoined legs at the center. No matter what happens to a Manxman, islanders say, he is bound, with those *three* legs, to land on his feet. Since the island is now celebrating its millennium, it has, in spite of a history of Viking, Danish, Scottish, and English invasions, obviously been landing on its feet for a long time.

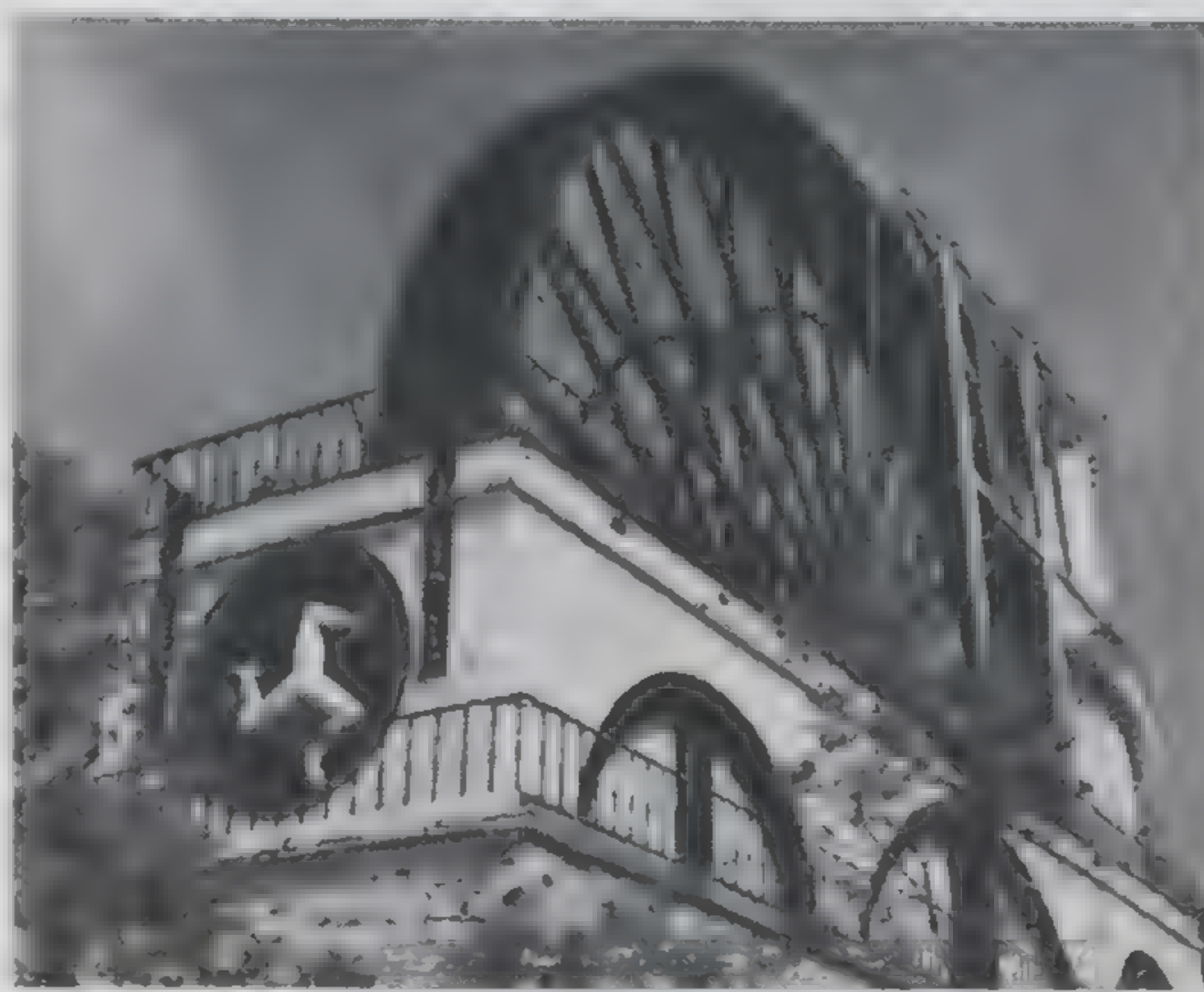
Once I arrived at Man (an hour by plane from Heathrow, London), I didn't find American tourists, but I did find plenty of vacationers, most of them from neighboring England and Scotland and drawn to Man for its excellent golf courses and fine facilities for riding, fishing, boating, and tennis. The island's center of activity is Douglas, its capital, where sedate pastel-colored hotels (we might call them boarding houses) line up along a Victorian promenade facing the sea. A horse-drawn trolley that runs the length of the Promenade is met by a steam locomotive at one end and by the Manx Electric Railroad at the other. Looking at the Promenade, I felt that I was looking at a postcard view of a nineteenth-century seashore resort.

As you explore the island, you must observe its customs. Any time you cross the Fairy Bridge just south of Douglas, you must raise your right hand and say hello to the little people who reputedly live beneath. And if you don't? Well, I never saw anyone take that chance, so I am quite willing to give the little people credit for the good weather that favored my visit.

Beautiful weather. Beautiful scenery. Islanders are especially proud of their fourteen glens—lacy miniature landscapes that are tucked away from the wind that sweeps across the island, baring mountain tops and slanting trees. In the glens, winding paths lead through woods of fir and sycamore; past cascades of waterfalls; along streams banked with primroses, violets, bluebells.

"But have you been up Snaefell?" a Manxman asked when I commented on the beauty of Man. He was referring to the two-thousand-foot mountain that dominates the center of the island. "On a clear day," he said, "you can see the six kingdoms from the top of Snaefell." He named them: Ireland, Scotland, Wales, England, Man. He jerked his thumb skyward. "And," he added, "the one up there."

Actually, I had driven all around Snaefell on my first sightseeing expedition. As it happened, it was the first of May and I was winding around a neighboring moun-



*Laxey Wheel, above, one of the world's largest—and most photographed—water pumps*

tain and noticed a long line of parked cars. I stopped to talk to a woman getting out of a station wagon.

"It's the first day in the year when we are legally allowed to dig peat," she ex-

*Whitewashed, thatch-roofed cottage in the hamlet of Cregneish on the Isle of Man*

plained. "Hence, the large turnout." She gestured toward the hillside, marked off into family plots and covered with men, women, and children, all with shovels. "A May Day tradition," she went on. "And far more sensible than the one which sent a score or more men out at midnight last night, blowing horns and waving torches to chase away evil spirits. But, if you want to know about island superstitions, you should see Fred Palmer in Peel."

That's the wonder of islands. One person leads to another; and, on Man, they all seem willing to stop working to talk. I found Fred Palmer in a printshop in Peel, a city on the western coast famous for its sunsets. A specialist in island history, Fred works amid a jumble of stacked newspapers and typesetting trays.

"On May Day Eve," Fred said, "you'll  
(Continued on page 148)



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## ISLE OF MAN

(Continued from page 147)

not see marsh marigolds on island windowsills as you once would. But, if you look on the backs of doors, you'll still find plenty of handmade crosses." He left the room for a moment; and, when he returned, he had two twigs tied at right angles with a bit of string. The cross must be mountain ash, the sacred tree of Thor and a specific against witchcraft and malign influences.

I kept running into Thor all over the island. After the Norsemen had plundered Man in the ninth century, they settled down and colonized the island, intermarrying with the Celts and mingling their mythology with Christian beliefs. The most interesting legacy from this period of cross-fertilization is the art work on the island's ancient stone crosses. Over 180 of these carved slabs of local stone—mostly grave memorials—have been found on the island, dating from the seventh to the eleventh centuries. On the later crosses, carved alongside the Christian symbols, are details from Norse legends. One of the handsomest crosses sits in the churchyard of the little town of Bride. Under a Celtic cross, a bearded Thor is bringing home an ox head which, according to the story, he will use as bait to catch the giant serpent that encircles the world.

After examining the Thor stone, I walked through the modern part of the cemetery (sharing it with a half-dozen sheep). A lady from the village stopped to talk.

"Are you looking for anyone in particular?" she asked. "Perhaps, I can help."

It was not such a strange question, as it



*In Douglas, Man's capital, horsedrawn trams glide along Victorian Promenade*

turned out; for, if Americans visit Man, it is usually to trace their ancestry. And, after a trip to the genealogical room at the Manx Museum in Douglas, they invariably wind up at graveyards. I have never, to my knowledge, been acquainted with a single Manx American, so I was surprised to learn that in Cleveland alone there are more people of Manx descent than there are people (sixty thousand) on Man today.

For all I knew, I, too, had some unsuspected Manx blood. Indeed, I rather hoped so, for I had become attached to the island. But, when I searched through a museum leaflet listing distinctive Manx surnames, I found none I could claim. Still, I did uncover one illustrious American whom I had known since second grade without ever being aware of his Manx origin: Miles Standish. So, now I had, if not a personal, at least a historic connection to the island.

I went to Ellenbane, the old Standish estate.

David Stout, the present owner, with typical Manx hospitality, left the greenhouse where he was working and showed me around. The two-story frame house has, of course, undergone many changes since it was built early in the sixteenth century; but the front door, Mr. Stout said, is the original. The setting of the estate—pastures, hillsides, yellow gorse—can have changed little over the centuries, and I thought how, in that terrible first year at Plymouth, Miles Standish must have missed this peaceful scene he had left.

Man is unique on many scores, beginning with its Parliament—the oldest continuing parliament in the world. Tynwald (from the Norse "Thing-Völlr" or Parliament Field) is both the name of the governing body and the name of the tiered hill at St. Johns where, every year on the fifth of July (Midsummer Day, according to the old calendar), the islanders assemble to hear the laws of the last year proclaimed—first in Manx, then in English. Even though the Isle of Man has been a self-governing dependency of the Crown since 1837, the ceremony remains much the same as it was in the days of the Norse. At the end of the ceremony today, however, the Freeman of Man give three cheers for the Queen who, it should be remembered, is not only the Queen of England but "Queen and Lord of Man."

The list of "onlys" and "bests," "oldests" and "largests" on Man is long and varied. Castle Rushen in Castletown, for instance, is supposed to be the best preserved medieval castle in Europe; the Laxey Wheel, with a diameter of seventy-two-and-a-half feet, is "probably," the islanders say, the largest wheel in the world. Formerly used to pump water out of a lead mine, it is now a much photographed landmark. The elegant Palace Hotel, the one modern building on the Promenade in Douglas, has the only public casino in the British Isles. The Ballaugh Currahs Wildlife Park has the oldest antediluvian patch in the British Isles, with flowers that survived the Ice Age. Then, there are the lesser spotted dogfish unique to the island, the brown Loghtan sheep that grow as many as six horns, and Manx ice cream, officially recognized as the purest in the British Isles.

And, of course, cats. People who know nothing else about the Isle of Man know about its tailless cats. But, it was not until I went to the Cattery, a breeding station in Douglas, that I learned how generically unreliable the breed is. Here, in a new litter of kittens bred from two completely tailless cats, were two fine, show-variety "rumpies," completely tailless like their parents; two "stumpies," obviously second-rate with short truncated tails; and one maverick who had the audacity to appear with a full-sized conventional tail. . . .

Oldtimers on the Isle of Man often refer to newcomers as "when-I's," because of their propensity to bring up their past. "When I was in London," they say, or "When I lived in Scotland." During my visit, I found myself becoming a "when-I," too—only in reverse—applying a wistful "when-I" to my possible return to Man. ▽

For further information on the Isle of Man, contact Terry Walker at the Manx Information Center, 14 Dover Street, London W1X 3PH, England—or see Vogue To Go.





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## View

Edited by June Weir

This month, in VOGUE'S VIEW, exclusive Saint Laurent sketches—his ideas on how to build a modern wardrobe ... great ways to simplify summer

**"A** woman should build her wardrobe as a man does—with clothes that are timeless, give her confidence, and never make her feel *démodé*," said Yves Saint Laurent recently, while he was relaxing after another successful collection.

"I feel I make clothes for real life," continues Yves. "A woman's wardrobe should not change every six months. She should be able to wear the pieces she already owns and add to them. They should be like timeless classics."

Then, he selected a white wool gabardine pants suit from his couture collection ... with a man-tailored jacket, slim pants, a silk satin crêpe blouse, and a filmy white scarf made from yards of chiffon.

"I feel this is a perfect example of my concept of timeless clothes. And, it has taken me twenty years to prove it," smiled Saint Laurent. "I feel

## YSL "clothes for real life"—timeless, movable

this suit embodies my dream of combining tailoring and softness.

"Everyone is doing Retro. It's copying the past. It has nothing to do with real fashion. Instead, I believe in clothes that are simplicity and perfection—and play up the absurdity of fashion around us."

Then, returning to the white pants suit, Saint Laurent starts to sketch. While he's drawing his concept of building a wardrobe around timeless classics, Saint Laurent explains:

"You can wear the white jacket as a separate jacket with black wool gabardine trousers ... or you can wear the white trousers alone by day with a black sweater or a black silk T-shirt ... then, you can wear the skirt and the trousers for dinner with a fur or another jacket. Actually, you can move these pieces around any way you want. To me, it's the modern concept of the Chinese uniform. But," he quickly adds, "it's much more seductive."

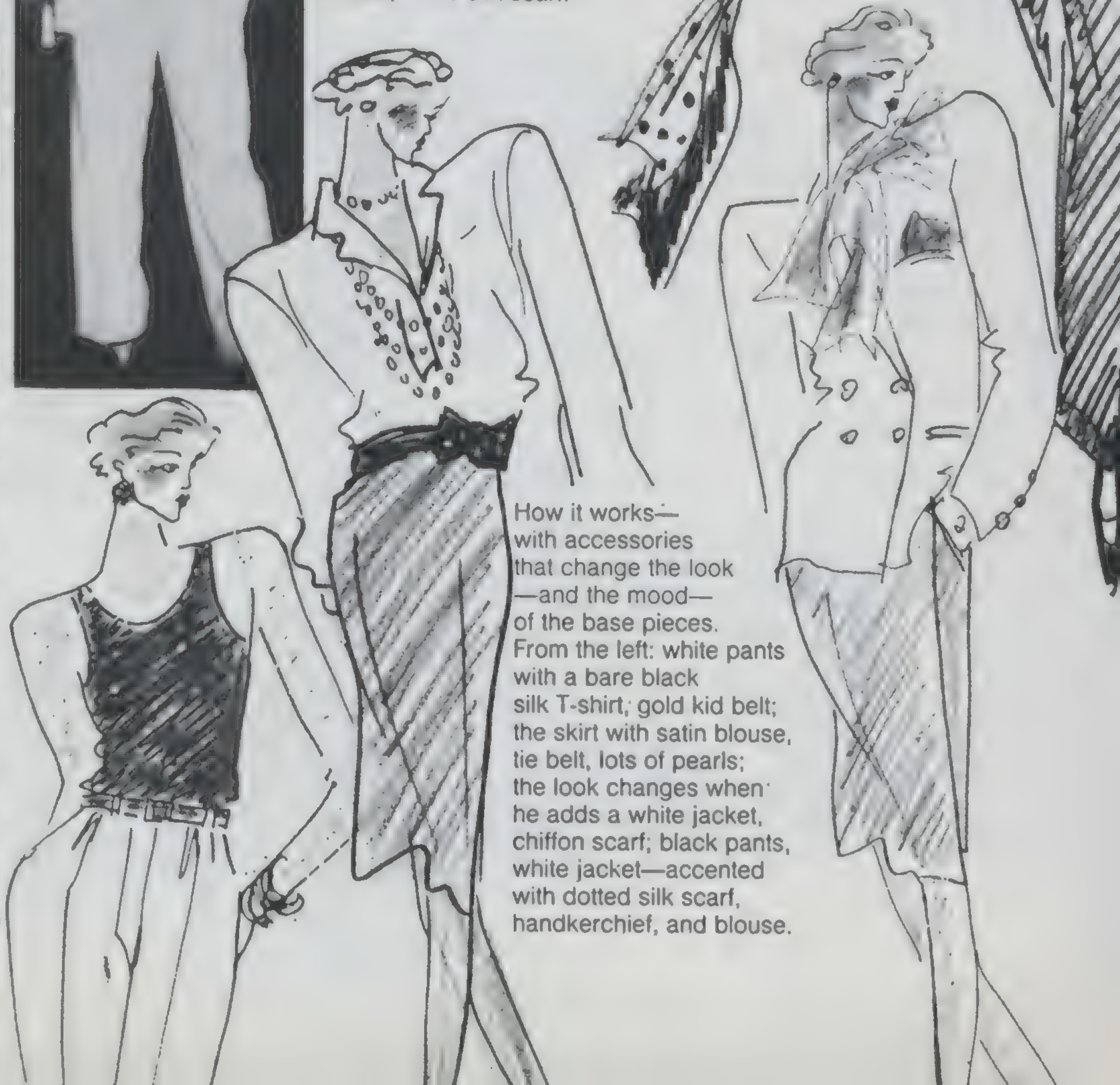
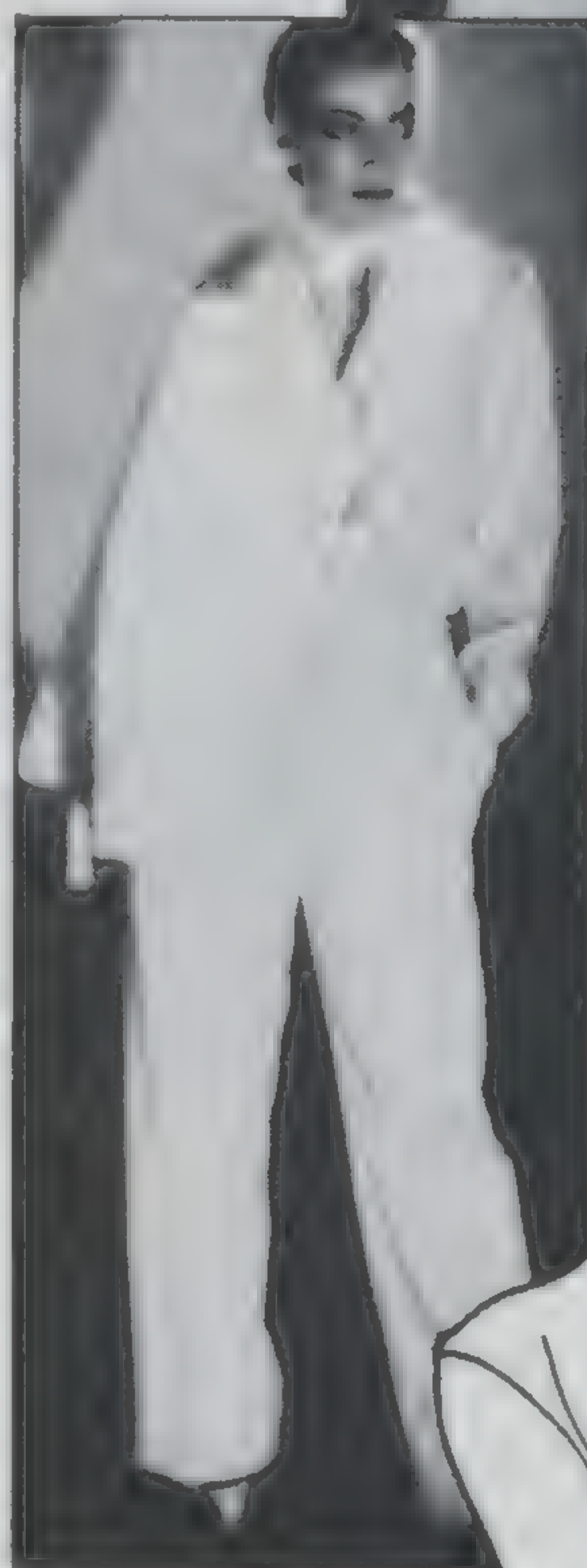
As he finishes sketching, Yves concludes: "If you were to ask me what I consider the most chic look for today—I would say a woman wearing the most beautiful blouse with the most beautiful skirt or pants. That's modern."

(Continued on page 152)



ARTHUR ELGORT

Above, Saint Laurent backstage in his Paris salon during a show. At left, the base of a wardrobe—the new Saint Laurent pants suit in white wool gabardine with a white silk V-neck blouse, white silk scarf.



How it works—with accessories that change the look—and the mood—of the base pieces. From the left: white pants with a bare black silk T-shirt; gold kid belt; the skirt with satin blouse, tie belt, lots of pearls; the look changes when he adds a white jacket, chiffon scarf; black pants, white jacket—accented with dotted silk scarf, handkerchief, and blouse.





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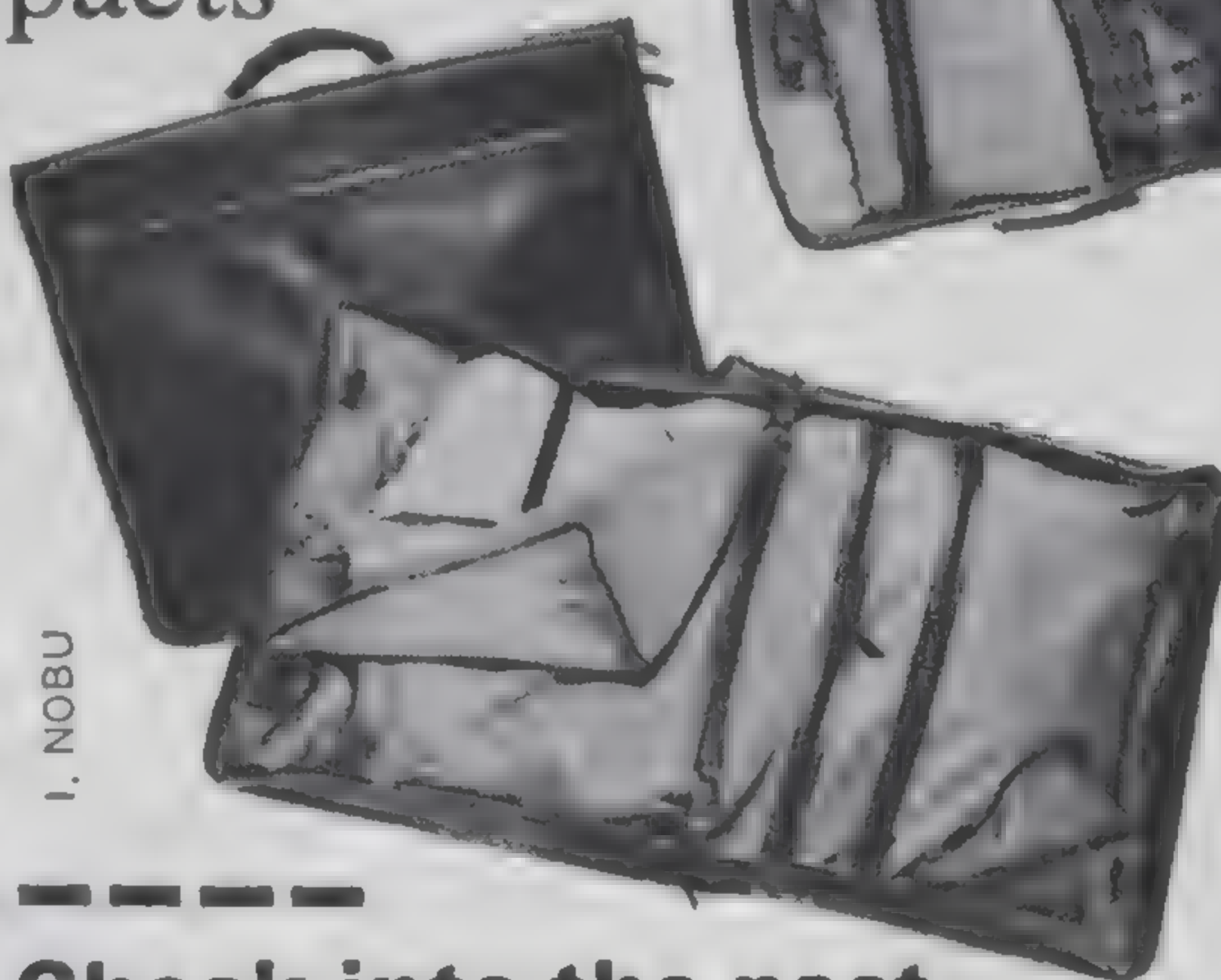
VOGUE'S

# View

Continued

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pandable...there's always room for one more thing! Hartmann Luggage calls it the "Hobo Transcontinental." About \$145. Bloomingdale's; Foley's; Bullock's. *Bottom:* Zipped and folded, this Tumi carrier looks like a trim portfolio. Opened, it's a spacious garment carrier...has a special inner cover to keep clothes flat, in place, unwrinkled; two zippered "small-thing" compartments. About \$245. Georgetown Leather, Washington, DC; Santa Anita Luggage, Santa Anita, CA; Bon Marché, Seattle.

I. NOBU



## Check into the past

The country inn—charming accommodations for travelers in Europe and New England—but on the West Coast? Yes. A handful of small, personalized inns have sprung up recently in San Francisco. All offer old-fashioned warmth and hospitality...allow you to relax in rooms that are individually decorated and named, not numbered.

For real at-home ambience, there's Bob and Marilyn Kavanaugh's Bed and Breakfast Inn at Four Charlton Court, where guests are invited to help themselves to late-night snacks from the icebox. The quaint Victorian townhouse is decorated with

family treasures and antiques...specializes in breakfasts of hot croissants and freshly baked coffee cakes.

If a more whimsical atmosphere is to your liking, then check into The Mansion Hotel at 2220 Sacramento Street. Owner Bob Pritikin delights in the eccentric—rooms are drenched in Victorian memorabilia, guests are greeted by a macaw named Sadie. Pritikin entertains with baroque concerts and magic shows...may even sprinkle lilac petals in your bath.

For a longer visit, Jackson Court, located at 2198 Jackson Street, is a good choice. Fresh-cut flowers, brass beds, and handmade quilts are some of the niceties provided by proprietors Malin Giddings and Suzanne Brangham to make you feel at home away-from-home for a week (minimum stay) or more.

All make ideal retreats for romantic vacations, but keep in mind: the inns are small (that's part of their charm)—reservations must be made well in advance. (Continued on page 154)

Above, The Mansion Hotel

Left, The Bed and Breakfast Inn



# ADVICE TO WOMEN BORED BY THE SAME OLD DRINKS

—FROM A WOMAN WHO KNOWS



WATERS USED TO GET IMPATIENT WITH ME BECAUSE IT WAS OFTEN DIFFICULT TO THINK OF AN EXCITING DRINK. THEN I DISCOVERED DRAMBUIE OVER ICE. COOL AND EXTREMELY SMOOTH, IT HAS A MILD AND PLEASANT TASTE THAT'S JUST RIGHT. SO NOW I'M NO LONGER BORED, THANKS TO DRAMBUIE... AND A FEW CUPS OF ICE. IF YOU'RE LOOKING FOR AN EXCITING DIFFERENCE... AS I WAS... THIS MAY WELL BE YOUR DRINK.

DRAMBUIE OVER ICE



Continued

The basics for summer — what stores will keep in stock, what you'll want to pack for a weekend away

**S**pontaneity. It's one of the joys of summer. Last-minute invitations to join friends in the country ... an unexpected party. You try to plan a wardrobe to cover every situation—but sometimes it's impossible. And when you go into the stores in mid-summer all you seem to find are wool jackets, heavy sweaters, tweed pants.

Vogue's View knows that the American woman wants to be able to get clothes, especially active summer sportswear, when she needs them. With that in mind, we interviewed

stores across the country to find out which items they will try to make available throughout the summer. Here's what we found: From the West Coast (Bullock's in Los Angeles, Frederick & Nelson in Seattle) to the Midwest (Marshall Field in Chicago) to Texas (Neiman-Marcus and Lou Lattimore in Dallas) to the East (Nan Duskin in Philadelphia, Bloomingdale's in New York)—everyone agreed: T-shirts, maillots, white pants (a big favorite!), shorts, T-shirt dresses, denim skirts, and silk shirts spell THE BASICS for summer—should be in stock well into July.

The new basics? From Dorso, Inc., in Los Angeles, word of cotton sweaters—long or short-sleeved, in summery colors. The news from Bottega Glaseia in Chicago—the fresh, feminine look of a wrap blouse—to soften tailored suits and pants. Wanamaker's in Philadelphia predicts: the new T-shirts will not be cotton crew-necks—but bright, bias-y terry tops. Other basics: designer pants in bright colors, chintzes, linens ... cotton jackets ... bright-colored accessories (especially belts).

.....



MICHELE WESEN

All the pieces for a weekend's easy dressing: two maillots, two pairs of sandals—one flat, the other high-heeled mules, sneakers, a cotton tank-top, two pairs of shorts, a cashmere sweater, print sarong, and white pants.

For weekends away—

you'll want a bag

that's lightweight

but tough—easy

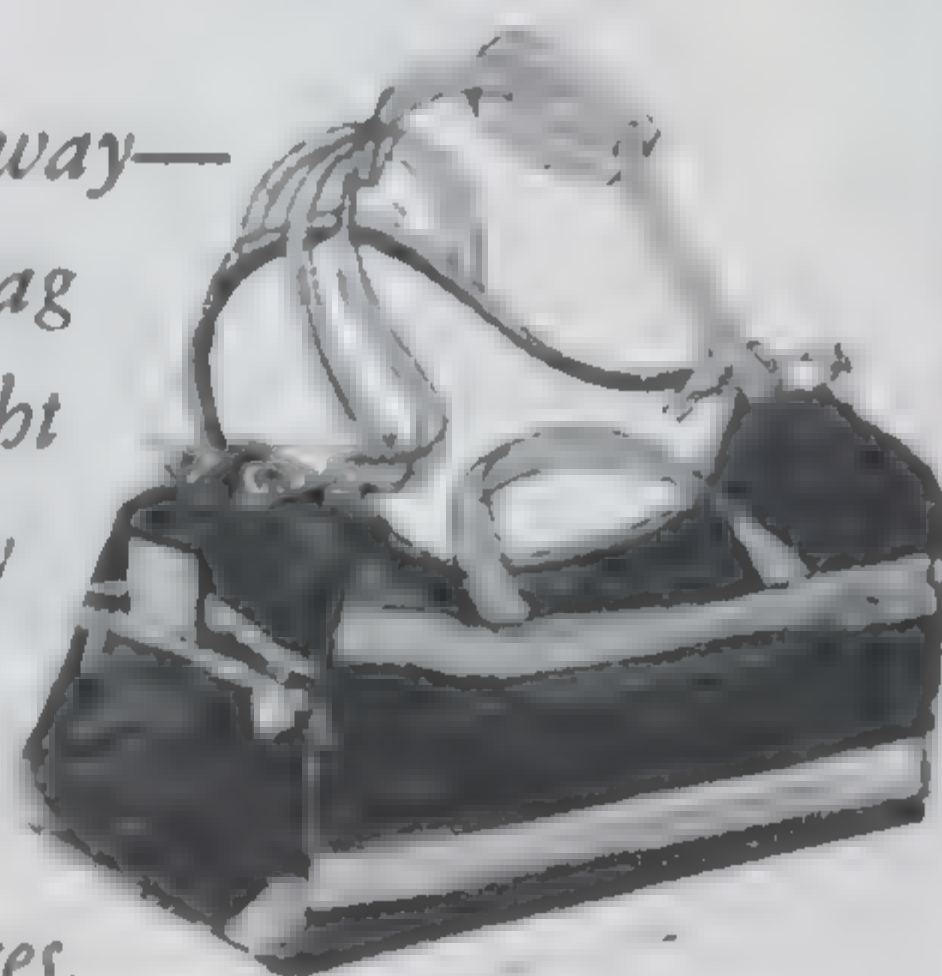
to carry, but

big enough to

hold all the pieces.

The one here, from

Ventura, in black nylon with vinyl trim.



“The clothes you want—when you want them—summer clothes now!”

## The weekend wardrobe as easy as 1 + 2 + 3

With a maillot as your base, you can move from look to look, day to evening.

**For the beach:** The white maillot under a tank top, bright-colored shorts—a quick stripdown and you're ready to swim.

**Active sports:** When you pull on white shorts, add sneakers, the maillot works as a tennis shirt. Same pieces—different game: running, biking, handball.

**Easy evening:** Change to a bright maillot, slip into the white pants, high-heeled mules—and you're off to a casual dinner. For cover, take along the cashmere sweater.

**Disco dancing:** The maillot again—this time under a printed sarong that makes a great easy-to-move-in wrap skirt. (And, folded, it packs as small as a scarf.)

(Continued on page 157)



The Omega Constellation pictured above and worn on the opposite page is part of the handsome Omega Quartz Collection. Engineered for precision. Water-resistant. The timepiece of today. The Collection includes styles for men and women. In 14 karat gold, as shown, \$3,450\*

For a list of stores carrying the full line of Omega watches, priced from \$195 to \$7,000, please write: Omega, 301 East 57th Street, New York, N.Y. 10022  
\*Manufacturer's suggested retail price.

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person by  
the time  
he keeps

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in today's  
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per cigarette, FTC Report MAY '78.



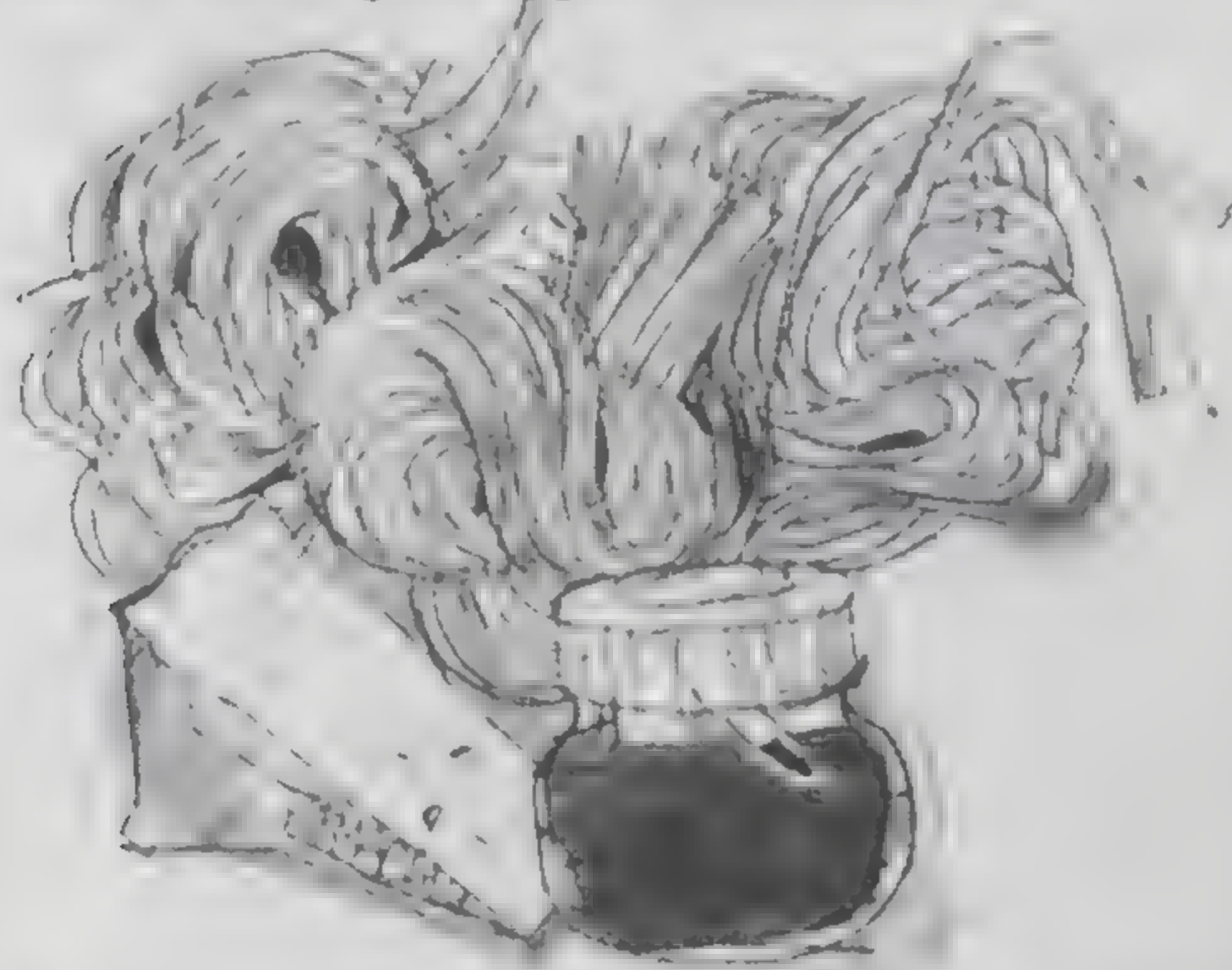
Continued

## Weekend tipsheet: two-dozen summery ideas for your hostess, for your guests...for yourself

**S**ummertime. It's to enjoy... to relax... to live easy. And some of the easiest living, some of the most enjoyable and relaxing moments are spent weekendening with friends. When you're the guest... suggestions on out-of-the-ordinary things to bring:

● A bamboo plant from San Diego delighted makeup artist Way Bandy. "My guest planted it outside, and it's grown like a tiny forest—covers six feet."

● Bill Blass loves fresh pasta, freshly grated Parmesan, "homemade" sauces. Easy to prepare for a crowd, and much better than packaged varieties.



● Give a casserole or serving platter. Include a recipe that can be cooked in it.  
● The prettiest house gift Charlotte Ford ever received—a large wicker tray holding four different bud vases (one in each corner), each containing a different white flower.

● Always well received—a bottle of Perrier-Jouët Champagne (the bottle's as inviting as the wine).

● To simplify your hostess's meal-planning—take along a packed picnic basket (nice to include: pâté, fresh fruit, cheeses, bread, and wine).



LYNN GROSKINSKY



dozen one-ounce jars of Beluga caviar?

● Bundle up a variety of freshly dried herbs. They make garden-grown vegetables even more delicious, add zest to salad oil, vinegar.

● Gael Greene, who writes in the country, simply says, "I love people to come and take care of me."

● If you've been a frequent guest and want to give a really super present to end off summer, how about a case of a

*When you're the hostess... turn down your guest's bed and place an orchid or a bouquet of flowers on the pillow—looks so fresh and colorful against crisp white sheets. Have on hand for after a swim: a basket of hair accessories (wooden combs, elastics, bright ribbon ties), a stack of ultra-absorbent bath sheets in vivid summer colors, pretty straw hats for sun protection.*

## Give a book

### Secrets and Surprises

Ann Beattie (Random House)

### In Patagonia

Bruce Chatwin (Summit Books)

### The Powers That Be

David Halberstam (Alfred A. Knopf, Inc.)

### Sleepless Nights

Elizabeth Hardwick (Random House)

### When the Tree Sings

Stratis Haviaras (Simon and Schuster)

### Dubin's Lives

Bernard Malamud (Farrar, Straus and Giroux)

### Mandelstam: The Complete Prose and Letters

Edited by Jane Gary Harris (Ardis Publishers)

### The Habit of Being: The Letters of Flannery O'Connor

Edited and with an introduction by Sally Fitzgerald (Farrar, Straus and Giroux)

### The Sweet Dove Died

Barbara Pym (E. P. Dutton)

### Sophie's Choice

William Styron (Random House)

### The Star Apple Kingdom

Derek Walcott (Farrar, Straus and Giroux)



*"...one experiences a sense of eternity...time passed without a sound..."*

Through the ages, eternal youth has been the dream of mankind. And long ago, amidst the majesty of timeless Swiss mountains, the discovery of a remarkable method of processing fresh cells was made. Switzerland became a mecca for those seeking to regain their youthful appearance.

This rejuvenating process involves the utilization of the vitamin-rich placentas of specially bred animals to naturally heal the human body, and to effectively help ward off the aging process.

Milopa of Switzerland has, since 1932 maintained research laboratories there for the purpose of advising and supplying their amazing specially formulated creams to world renowned spas and clinics.

I found their Milo Cream over 15 years ago. Since then, time seems to have stopped for me... my skin actually appears younger! Now my grown-up daughter also uses Milo and she looks more radiant than ever before.

The use of placenta as a highly beneficial nourishment for the skin is ancient. Chinese Royalty used it thousands of years ago to slow down the aging process.

Milo contains only the purest placenta and other natural ingredients... with no hormones. You must try it! Just see if time will stop for you.

*Emily Gordon*

R Cream	2 oz	\$20.00
Milo Cream	2 oz	15.00
Milo For Men	3 oz	18.00
Sample (per item)		2.50

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Pacific Palisades, Ca. 90272

**MILOPA**



**SWITZERLAND**

(Continued on page 160)



# ECLIPSE SUN PRODUCTS: 6 WAYS TO GET THE TAN YOU WANT AND THE PROTECTION YOU NEED.

Premature aging, wrinkling, deep sagging, and even skin cancer are the inevitable consequences of over-exposing your skin to the sun's harmful rays. Even if you tan easily, you need to protect your skin, because no skin type is immune from the ravages of the sun. And the sooner you start, the better, since this damage is cumulative and irreversible.

Eclipse® Sunscreens are scientifically formulated with PABA esters that selectively filter out the sun's harmful rays. You can choose the Eclipse that will give you the protection that's best for you and the degree of tanning you want.

Each Eclipse Sunscreen has a unique formulation that resists washoff when you're swimming or perspiring. Unlike other sunscreens, Eclipse is effective as soon as you smooth it on and won't peel off.

Whatever your skin type, there's an Eclipse just right for you. Look for the Sun Protection Factor (SPF) on the package. It tells you how many times longer you can stay in the sun with each product than without any protection. The higher the number, the more protection you get.



- 1 PARTIAL ECLIPSE® (SPF 5):**  
*Moderate* protection against sunburn. Contains non-greasy moisturizers to keep your skin soft. Permits a rich, healthy tan. Ideal for skin that sometimes burns.
- 2 ORIGINAL ECLIPSE® LOTION (SPF 10):**  
*Maximum* protection against sunburn while it moisturizes your skin. Allows a gradual, healthy tan. Ideal for *normal to dry skin* that burns easily.
- 3 ORIGINAL ECLIPSE® GEL (SPF 10):**  
*Maximum* protection against sunburn in a cooling, unscented alcohol base for *normal to oily skin*. Allows a gradual, healthy tan. Ideal for skin that burns easily.
- 4 ECLIPSE® LIP AND FACE PROTECTANT (SPF 6):**  
Protects against sunburn, blistering and chapping by sun and wind.
- 5 TOTAL ECLIPSE® (SPF 15):**  
*Ultra* protection against sunburn and tanning. Cooling, unscented alcohol base. Ideal for the most sun-sensitive skin.
- 6 ECLIPSE® AFTER SUN LOTION:**  
Moisturizes and smooths your skin with rich emollients. Enhances your tan — helps prevent peeling and flaking.

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Whatever your sport is...there's more than one way to dress for it now. And all of it's great casual dressing...if you're strictly the spectator type

## Everybody's form is different

For most active sports, in most places now . . . you can wear whatever works for you, makes you look and feel good—an updated classic, a pure classic, or something free-wheeling and racy. *At left*, a look at action fashion from these three different angles. **FOR TENNIS:** 1. *Update*. The look gets softer, moves closer to the body in boxer shorts of polyester crêpe de Chine from George Graham Gallery; short-sleeved cotton T-shirt with glitter by Walter Albini. 2. *Classic*. They serve beautifully . . . Ralph Lauren's white cotton twill shorts with a red side stripe, paired with a straightforward cotton T-shirt. 3. *Racy*. A whole new ballgame for home courts . . . the fun of an oversized white cotton T-shirt, V-necked, painted in bright colors, belted in leather. Shirt by Peter Thomson Raub.

**FOR GOLF:** 4. *Update*. The trimmest walking shorts—blue-and-white pincord Dacron/cotton—by Gant for Women, and a Leon Levin white cotton T-shirt with a V-neck, slits in the sleeves. For breezes . . . a navy cotton windbreak jacket by Bogner Sportswear. 5. *Classic*. Par for the course . . . Leon Levin's khaki polyester/cotton A-line skirt and traditional white cotton button-front shirt. 6. *Racy*. When you move to Perry Ellis . . . a whole new beat. His plum-brown silk skirt: short, pleated, swingy. Here with Brooks Brothers' white polyester/cotton knit shirt. Golf club, Herman's World of Sporting Goods.

**FOR BOATING:** 7. *Update*. The white pants take on polish—they're sateen cotton from Cygne Designs . . . the white terry is in the Gant for Women T-shirt. For warmth, added dash . . . a tan quilted cotton vest by Bogner Sportswear. 8. *Classic*. Timeless on-deck colors . . . a navy windbreak jacket with white terry inserts and white fly-front pants. Both in spinnaker cloth by Loomtogs Yachting. 9. *Racy*. Wear a white maillot (Starskins by Apollo) instead of a T-shirt . . . you're ready for a swim. Just slip out of the green/white tanersall nylon ciré jacket and its matching shorts (Ultrasport). Accessories, stores, next to last pages. Hair, Victor for Xavier, NYC.

**Must-have** for any active sport: the right bra. Look for control without pull on the shoulders; soft, absorbent fabric; nonabrasive hardware; and, most important—good support to minimize bounce. When you're moving fast, breasts bounce up, slap down hard against chest wall. This can cause pain, tenderness, skin irritation. Among the makers of bras for active sports: Bali, Formfit Rogers, Lily of France, Vassarrette.

(Continued on page 162)

## SHOP EASY

Boutiques specializing in fashion-and-function clothes and gear for sports activists are springing up all over. These are in New York City with branches around the country. *Tennis Lady* has racquet-sports (except for racquets) and running paraphernalia, including hard-to-find styles for the pregnant woman, the woman who has had a mastectomy. . . . The shoe *has* to fit . . . if you're going to run in it. *Athletic Attic* concentrates on running shoes, all kinds of athletic footwear. And its salespeople are informative, "up" on running . . . *Kreeger & Sons* has everything—but everything—the hiker/back packer/camper/cross-country skier dreams about.



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## People are talking about...What's up with skirt lengths...skins for all seasons...clothes in the 'eighties: what women will wear

**I**f you're a hemline-watcher—and most of us are, though we like to think we're beyond all that—you've probably been seeing, as we all have, tales of the return of short skirts. What does it mean? It means that most designers agree: as clothes are getting narrower, they're looking better—working better—shorter. For fall, skirt lengths are coming together at one point—and that's covering the kneecap. From that point on—from that point down—it's a matter of what looks best to you. Not exactly radical stuff . . . and not about to make a woman rifle her closet, turning herself into the merry seamstress. (If a skirt was made for a different proportion, it was made to stay that way.) Some designers have shown skirts for fall that are shorter still; the smart money is betting that by the time these extra-short skirts make it to the stores—and into women's lives—they'll be where most women like to wear them. And that, these days seems to be over the kneecap.

"Skirt lengths are coming together at one point: over the kneecap"

**There's a whole different definition of seasonless dressing now . . . and the new, nearly "all-weather" fabric star is leather. Today, the lightest-weight thin suèdes and leathers are becoming some sort of universal seasonless currency. At all the fall showings a couple of months ago, wherever fashion people gathered, you'd see it everywhere—on both women and men: suède or leather jackets, skirts, pants, pullovers. Leather year-round? In light colors, tissue-weights, perforated workings, leather is worn now from early fall to latest spring. Up north, at least, that doesn't leave much time in between. Some manufacturers are even out to bridge the mid-summer gap, making up paper-thin suède/leather shorts, T-shirts, bare tops.**

There's a skiwear look sliding into sportswear for fall—an offshoot of the down boom, some newly sophisticated stretch fabrics, this summer's jumpsuit. Even Ralph Lauren has designed stretch trousers with stirrups. And the Winter Olympics don't even start until 1980. . . . With women, now, powers in the working world, jewelry retailers are seeing changes in clientele. More and more women are buying quality, investment pieces. For themselves. Current attracters: Just about anything gold, Elsa Peretti's earrings, the new Santos watch—a sort of jewelry High Tech . . . but from Cartier. . . . High Functional, as one woman calls it, is taking over in luxury writing utensils, too. The hot pen and pencil, now, with women, is chrome and black rubber. Its look: industrial-serviceable.

New colors, a wealth of textures, some surprises: That's the handbag story from Italy, where a slew of great-looking, new, interesting leather bags are coming out for fall—semi-structured, in workable sizes (not key-case, disco-sized, or those bottomless pits you can lose yourself in). These are handbags that have "quality" stamped on them: by their rich colors, by the way their leather has been used.

The Italians are embossing leather bags, weaving them, graining them, working them to a fine touch. Color-and-texture pleasures, too, are what's sparking the shoe story for fall; and the shoe star everywhere—in Milan, Paris, New York—is the closed-toe pump. What make these shoes look good are their fabrics: reptile, suède, suède edged with another color. Some leather pumps have toes of another color, some are piped, some appliquéd. And the colors? Well, at Fendi, for example, handbag colors are based on the skies of the world—haze in London, sunset in Rome, sunshine in Brooklyn. Grandiose names that come down to some great colors: smoky blues, a stretch of greys, coral-y pink.

"It's the light at the head of the tunnel, as far as the 'eighties go," says Geoffrey Beene. Says Giorgio Sant' Angelo: "It's the only new thing that will happen in fashion."

"It" is stretch fabrics—an area that's sending out tidal waves in fashion today. From the first Lycra bathing suits and foundations to the space-suits of the 'sixties to today's dancers' leotards and bodywear boom, stretch fabrics, with each new use, have changed the shape of fashion. Now, their application is getting broader every day. This year, the skinniest jeans—in satiny fabrics, denims, cotton twill—are coming out even skinnier, with a little stretch. Even classic menswear store Paul Stuart, in New York, has succumbed to wool-blend suits—with "superb tailoring"—and stretch.

To designers—and a public—who've tired of seeing clothes that look like the late show or window dressing, stretch fabrics offer another alternative: one that runs ramrod against any idea of retrospective dressing. Their appeal is in their modernity. Ease. Movement. And their potential, right now, to create a whole new form in fashion . . . one far beyond maillot dressing.

Giorgio Sant' Angelo first worked with stretch fabrics in the 'sixties; he's become famous for his bodywear. "Everyone in the world is making bodysuits, today," says Sant' Angelo. "So why should I make them?" What interests him more, now, is a simple jersey dress. "Easy things for women to wear," made possible by new fabrics. (What's caused all the excitement, now, are evolutions in the fabrics, themselves. This year, for the first time, traditional sportswear fabrics—tweed, flannel, loden, gabardine, corduroy—are being produced with a 2 or 3 percent Lycra content. The fabrics have a memory—they hold their shape—but they don't look like "stretch.")

Four years ago, Geoffrey Beene bought, in Italy, a pair of pants that had some stretch content to them. Since then, he's worn the pants everywhere, on trips, pressing them "about once a year—out of guilt." That's the appeal of stretch fabrics, for Beene—"to make things easier . . . easier to move, not think about." Today, he's begun a line of bodywear for Bonnie Doon. He's used metallic stretch fabric under suits, is working with linen stretch, looking at the possibilities of stretch tweeds. "Spandex is one thing," says Beene. "It's good for a perfect figure." What Beene wants are stretch fabrics that work for any figure.

"I love natural fabrics," says Beene. "But how much longer will the world be able to supply them?" Stretch fabrics could be the answer. Their use? To "make our lives," says Beene, "more comfortable in the 'eighties." —KATHLEEN MADDEN



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MOISTURIZE with Body Moisturizer. After-bath softening silkiness.

FRESHEN with Eau Fraiche Fragrance. Essence of flowers and herbs. And stay fresh with Natural Spray Deodorant.



Body Basics from *Elizabeth Arden*



# How to get the best and the most out of summer ...the clothes, the quick changes

For most of us, the best thing about summer is the fact that it's finally here. And the fact that an American summer brings with it a unique combination—of informality, of indoor/outdoor living, of in-and-out-of-a-city living. It's a season for getting—for feeling—fit. The health club or gym exercise you're locked into in winter moves to the open air, an open stretch of beach. Longer weekends, longer days afford new opportunities to relax, recharge. The pace changes. And everyone's style is a little easier.

In the context of this kind of American summer certain clothes have become classics—cool, uncomplicating, basic to the way we live. But if summer were nothing but classics—nothing but white T-shirts, tennis shorts, and Adidas—it would lose some of its specialness. Summer clothes for all their ease should provide an extra element of delight, a sense of newly discovered pleasure that keeps you interested. You want changes—small things, quick things—but changes that mark a different season, a slightly different way of dressing. The best of those summer changes is what this issue is all about....

**The best way to start—with clothes that owe a debt to the world of active-sports dressing.** Clothes that have been taken out of competition by a switch in color or fabric or both, and have become the base for a certain kind of casual dressing. We're not talking here about gear. What we are talking about...a terry jacket in rugby stripes of black-and-navy that becomes the perfect easy summer jacket to wear over anything white...a silky windbreak jacket in deep-navy to wear with black linen trousers and a strapless body stocking...a quilted cotton vest that adds just enough warmth—and dash—to a sweater or blouse whenever (wherever) it's cooler...bright-color velours jogging pants that move around the house...a "warm-up" suit in brilliant colors of crêpe de Chine that works in any modern easy-evening life. What all of these clothes share—beside the

easy attitude—honest good looks, with a clean-edged quality that never becomes hard-edged, an attractiveness that redefines their place in a summer wardrobe.

**The best look for day—one that's pulled together.** It's summer, it's easy...but part of that ease is knowing you have what's going to work for you, day in, day out. You can do it—most of the time—with separate pieces, but the pieces are matching or stay within the same tonality. If your starting point is a white blouse—a very good place to start this summer—then you make sure you have white pants or a white skirt, and a jacket that goes with them—when you do have that, you have what you need.

**The best place—the most surprising!—to look for flashes of delight—the beach.** In a new maillot or bikini that's flashed with rhinestones or bits of turquoise...or a bathing suit that's piped in a brilliant color and bared. Sometimes, a maillot with matching sarong-skirt or sarong-tied pants...or an ornamented bikini top in black that goes with black pants. All of which takes beach and body dressing into the world of easy evening, of disco dressing with a minimum of fuss, a new kind of glamour.

The most glamour this summer: in new accessories which also lead a beach life. Belts of thin, flexible rubber—ribbed and straight or strips of neon-color rubber tubing—all with great-looking buckles—sculptured sterling silver, chunky pieces of colored stone. Belts to wear on a maillot—to wear in the water!—or with anything easy. And the same in-and-out-of-the-water life holds for jewelry—jewelry that's as far as you can get from the "standard" chalk white: free-form shapes—shell earrings, carved-out cuffs, rock-crystal bracelets—in glimmering underwater and beach-glass colors, with added shine...with everything!

**A new iridescence, new deep bright colorings—the best things to have happened to tops, jeans, shorts.** The difference is the difference between denim jeans and jeans in bright-yel-

low chintz...between a plain white cotton T-shirt and one that's iridescent purple knit...between khaki poplin shorts and shorts in rust glazed cotton...pale-color cotton lisle pants and a top and the same thing in shiny red parachute cloth. Not that there's anything "wrong" with the denim or the poplin or...but if you stay only with what's most classic, you'll miss out on the pleasures of trying what's making the most news.

**The best look of pants-and-a-top—one of this summer's racy new jumpsuits.** All the line, all the pulling together—instantly. And there are options: from a jumpsuit in sleek stretch gabardine sashed-in at the waist for a working day to the cool of a white cotton jumpsuit to the new bareness of a strapless jumpsuit, cropped above the ankle.

**The best—the prettiest—evening dressing: wonderful bare tops in dazzling-color crêpe de Chine prints.** Each one as thin as a scarf and each one in a different shape—a camisole or halter that slides under a kimono jacket, a new "bubble" of a top that ties at the waist. To wear with matching dazzling-color silk pants or a skirt...to wear with black...white...depending on the print. On a warm night, the combination of high color/bare skin is still an irresistible one.

**Best advice—bar none—this summer: take advantage of all that's new in the way of sun protection.** We're all past the stage of "baking" for hours on a beach or of thinking that deep bronzy color is healthy-looking color. Along with an increased awareness of the dangers, there's increased sun protection available. Sun products now have higher SPF (sun protection factor) numbers and the higher, the better. What's also been added: waterproofing, so you don't lose any of the benefits while you're swimming or exercising hard. And you can find the same working combination—waterproofing-with-sunscreening—in makeup now. It's a good, healthy investment.

**The best approach to the fall clothes you're starting to see now** is not sim-

ply to ignore the whole situation and hope they'll somehow leave you alone for the next two months. That strategy is not going to work. There's no getting around the fact that the first cool-weather clothes are hitting the stores at the very moment you're hitting your first warm-weather clothes. The best defense: a good offense. If you know what's ahead—and what's good—you can shop early and shop smart. You can also shop for fall clothes to wear right now. For instance...a small-fitting, cropped sweater or nubby-knit pullover threaded with gold can be your summer sweater—to slip over a pair of pants on a cool morning, cool evening. The same is true of a top in thin, thin silky suède—suède and leather being two textures you're going to see more and more of as we get to fall-winter dressing. And it's a nice feeling to know that you've tucked away a beautiful suède pullover or sarong-wrapped suède skirt or an iridescent leather evening top... and that it's going to be there when you do need it.

Another good reason for a little advance planning: you get to know the best of the news. You'll be hearing about and seeing suits. But the first suits you come across in the stores are not necessarily going to be the suits you want. There are differences—a new shaping, a new fit, a new line to the shoulder. And there are soft, attractive versions of all of them—suits you are going to want. If you can sort out the news ahead of time, you can steer clear of the "traps."

One of the ways we've sorted out the news in this issue—the first way—has to do with age. And that, in a very real sense, has to do with avoiding "traps," with avoiding age myths that no longer apply. Today what holds for a woman of twenty holds for a woman of fifty. And that is: the whole trick to shopping—and dressing—is knowing what's good and knowing how to make it work for you. It doesn't depend on years and it isn't a hard trick to master; the place to start for this season—and the next—is on the following pages....





**W**ho's counting? Twenty . . . thirty . . . forty . . . today age is not a number. Age is the shape you're in, the way you feel about yourself—it's fitness and it's an attitude—those are the things that count now. When you look at the four women here you don't

think age. What comes across first is the healthy

glow, the skin, the hair, the good looks. And that's

the whole point—looking your best at any age,

making the most of new freedoms and new options

without getting hung up on a number. How you do that—

with the right kind of exercise, the right kind of nutrition,

the right makeup/skin/hair advice—is what

this special twenty-page report is all about. . . .

On these pages, hair, Christiaan; makeup Way Bandy.

Fashion details, stores, next to last pages of this issue.

NAME: REGINE JAFFRY AGE: ?

NAME: KRISTIAN ALFONSO AGE: ?





NAME: CAROL EDWARDS BOISSIER ("EDDIE") AGE: ?

NAME: KAYLAN PICKFORD AGE: ?

# "NO AGE" THE AGE AGE









## IT ALL STARTS HERE....

There was a time — and it wasn't all that long ago — when "looking your age" was important. A woman of thirty dressed a certain way; a woman who was fifty or sixty dressed a different way — and since she was fifty or sixty, she looked to Vogue's Mrs. Exeter (once a regular feature) for an idea of what she *should* be wearing. There were rules; definite do's and don'ts.

Today Mrs. Exeter — and the rules — are gone. Dressing do's-and-don'ts based on age no longer exist. What counts most is what's symbolized by the photograph, *above* — the shape your body is in. Everything starts with that, with the way you take care of yourself. And American women today — in growing numbers — are taking greater care. They share a healthy concern for the way they look and feel (the operative word being healthy; we're not talking about an obsessive preoccupation or a narcissistic level of self-interest). The focus now is on a healthy self-esteem, an awareness of new possibilities and options that know no age limits. And there are no age limits to fitness, either — at thirty-five, fifty-five, sixty-five — at any age it's never too late to start... to change.

With a certain level of fitness as a base, questions of what to wear become questions of personal style and life style. No two women at any age are ever going to dress alike — or to want to. All fashion has to be adapted to what works best for you; no one is ever suggesting you buy a look "off the runway" look, stock, and barrel. What's important: your tastes, the proportion of your body. And the demands you put on your clothes — whether or not you work; if you do work, where you work; where you live; whether you travel — all of these determine the kinds of clothes that work for you and none of them depends on age.

The other thing to keep in mind: fashion today

falls within a framework of ease. All clothes are less studied, less uptight. Certain clothes no longer exist. If you're looking, for example, for "an important dress" to wear out at night, you won't find it. And that has to do with the fact that this is 1979 and fashion moves to a different beat. If you're "frozen" in the look of another decade — in clothes, in hair or makeup — you're not only dating yourself, you're not going to find what you're

**It isn't a question of everyone's dressing alike or of everyone's dressing young. That isn't the point. What is: how you feel about yourself at any age...**

looking for. And the reason isn't that "they're not making clothes for women who are forty, fifty, or sixty" (the most common complaint heard today) but that they're making different clothes, period.

A final word: in doing away with the once-subscribed-to age "traps," we're not replacing them with new ones. We're not saying that all women should look younger (though most American women do today). What we are saying is that women can "live younger" and look better no matter what their age. There are certain differences, certain changes to make, and you'll see them on the pages ahead — with expert advice on how and when to make them. What you'll also be seeing: clothes chosen for right-now from the summer collections and clothes with an eye to fall. Real clothes for day and evening photographed on the four women here. All of them with an ease and attractiveness that apply to everyone... every age.

*Opposite:  
The one picture  
that's worth...  
Kaylan, left, and  
Kristian, right,  
the way they  
came to the  
studio. Both,  
in narrow-legged  
pants and boots,  
tweed jackets  
and sweaters.  
The same kinds  
of clothes —  
and the same  
freewheeling  
spirit. We could  
have faked it.  
We didn't  
have to. And  
therein lies the  
whole story....*







# 15?!

**What counts now is getting started on a beauty and health program and finding what works best for you**

## **no makeup >**

**Y**ou have a lot going for you when you are in your teens — in some ways, probably more than at any other time. Still, there are things you need to be careful about. And the sooner you get a set of good daily beauty and health habits, the better. **Skin** calls for scrupulous care because the hormonal changes taking place in your body usually lead to an oily condition and acne. "Soap and water is the basis of treatment," says New York dermatologist Norman Orentreich, M.D., "whether you use a washcloth, a Buf Puf, or your hands." His special caution for young skin: sun protection. "Every hour of sunlight you get throughout life has a cumulative effect, but you are more susceptible to damage now than later on." ... **Makeup** is something to go easy on, too. "Do not use a foundation," says Way Bandy, "unless you are trying to cover up a skin problem. At night, mix some clear gloss with a red lipstick to get a liquid lip color. For the cheeks, mix some moisturizer with cream rouge to get a liquid blush. Dust on a little transparent powder. Then mascara. Nothing else." ... **Hair** should be as natural and healthy-looking as possible. "Do not overwash," says Christiaan. "Apply shampoo only on the scalp — rinsing will wash the suds through the rest of the hair. Air dry. Try to avoid heat."

## **< late-day makeup**



Arthur Elgort

For day, you like to feel very free and easy, as Kristian does here in her tweed jacket, shirt, jeans. No makeup. Save that for evening. Then do as Way suggests ... and loop up your hair or catch it with an ornament as Christiaan has done. *Above:* Good everyday care means an oily-skin program such as Contrôle de Lancôme, along with a shampoo like L'Oréal's Protein Shampoo for oily hair. *Left:* A glossing on the lips for disco nights, perhaps with Lancôme's Maquiglacé Le Stylo Shining Lip-Colour....*Opposite:* A P.M. look you can do with liquid blush and lip color as Way has here — using Revlon's new Charlie Extra-Extra Shine Lipgloss. Accessory information, next to last pages.

## **< disco makeup**

"NO-AGE" BEAUTY AND HEALTH





## "NO-AGE" DRESSING

Under twenty, the leeway is the greatest. Not because of the age itself, but because the things a young woman does when she's under twenty are apt to be a lot less structured than the things a woman of thirty or forty does. She isn't out in the working world, she doesn't have to dress for an office life, even "big" evenings are casual. What goes now—all the fashion delights from disco dressing to all-out color to the racy bits and pieces that hover on the fringe of more serious fashion—a funny hat, socks, running shorts, cheerleader skirts. And there's a different kind of bareness that comes into play—low-key, charming. Example: The perfect summer sweater, left—a cropped sweater, short, small-fitting, with an extra edge of bare skin. Écru-and-blue hand-knitted cotton, from Joan Vass. About \$135. Bergdorf Goodman; Caché, Miami; Donna, Cleveland; Hudson's; Dorso, Beverly Hills....Pants are an any-age uniform. So are jeans. But narrow stretch jeans are only for the youngest—and best!—bodies (if you're under twenty and overweight, look elsewhere!). Right, white cotton/spandex gabardine jeans from Marion Kops, with a body-hugging cotton stretch T-top in red-and-white stripes—bright, easy right-now dressing. Jeans, about \$55; top, about \$22. Sam Brown Couture, Manhasset, NY; La Clotique, Margate, NJ; Diana Parker, Washington, DC; Mode de Paris, Miami; Robinson's, California....At night, the idea isn't "dressing up." All that's wanted on a summer evening: something fresh and pretty and cool. Inset, right—Emmanuelle Khanh's white cotton gauze blouse—scalloped and embroidered—with a matching skirt. About \$156. Saks Fifth Avenue, NYC; Greta, Beverly Hills. Accessories, next to last pages. Beauty Note: The best makeup now? The barest minimum. A little cheek color, a little lip color, a flick of mascara—that's it! The colors, opposite, are the new Mat de Chanel/Lip Blush shades....For day, instead of makeup, a working treatment for oily skin—products such as the ones in Orlane's Ligne Active—and there's a new easy-to-carry Dab Stick that can help problem spots, too...."Young" hair is usually long hair—and it looks great! But if hair is as long as Kristian's, it's been growing for four or five years—and the longer it grows, the more split ends. Solution: a conditioning shampoo. Ogilvie's Hair Repair Shampoo helps to seal over the damage.



## "NO-AGE" BEAUTY AND HEALTH

**G**ood health habits are every bit as important as good beauty habits...starting with diet. Marked changes in growth rate and body composition occur at this time. Myron Winick, M.D., director of the Institute of Human Nutrition at Columbia University's College of Physicians and Surgeons in New York, calls it "a period of particular nutritional risk. Your protein, iron, and energy requirements are relatively high. And you should have plenty of calcium—one way of doing this is to consume milk or milk products. The one thing to start cutting back on is fat, especially saturated fat—don't cut calories unless you are overweight"...Exercise, of course, can be a big help in coping with excess weight. "And make a point of developing strength, muscle tissue, coordination, and flexibility," says Howard Hunt, chairman of the department of physical education at the University of California, San Diego. "You also want to start on an aerobics program—



jogging, running, biking, dancing"...Tying in with this is some advice about Health checks from John W. Farquhar, M.D., head of Stanford University's Heart Disease Prevention Program: "A simple fitness step test is a good thing to have in any medical checkup between ages fifteen and twenty," he says. "And make sure you get one periodically, because there is often a hiatus after you stop annual visits to the pediatrician."

**If you're a teenager, the demands are fewer...and you can get away with more. There's a more relaxed—high-spirited—approach to what you wear and how you wear it**









**T**his is a time when you are likely to be going full tilt on all levels... and scarcely in a mood to start thinking of preventive measures. But what about your skin? Between twenty and thirty is when you see the first signs of wrinkling. To avoid this, there are, according to Dr. Orentreich, three things you can do: "Cut out cigarettes — smoking causes lines on your upper lip. Have your eyes checked — poor accommodation means squint lines. Use a good sun block — so you minimize sun damage"... You can wear lots more makeup when you are in your twenties. But if your skin is oily, you need a water-based, rather than an oil-based, foundation. "Use color to heighten the color you have. No contouring," says Way Bandy. "You want your skin to look fresh, bright. At night, you can use a stronger eye makeup. And perhaps some powder — loose powder"... You may want to enhance the color of your hair a little about now — especially if you are a blond. Because, as Leslie Blanchard of The World of Leslie Blanchard points out, "blond hair begins to lose its golden and red highlights very early. It gets drab, flat — and it no longer reflects light the same way. So go brighter. If red, go redder; if brown, deeper."

## evening makeup >

Have fun with makeup...most of all, at night. Try new color combinations, like the Rose Mocha Lipstick and Amethyst Eye Shadow from Diane Von Furstenberg you see *right*....Have fun with pencils—use one for foundation! The makeup *at left* is done with Elizabeth Arden's new Extra Special Pencils.

## < day makeup

**You are at your peak physically. And the big question now is: how to hold on to what you have**



## "NO-AGE" BEAUTY AND HEALTH



One thing you have to leave time for if you have baby-fine hair *and* a light body perm as Eddie does is daily conditioning after your A.M. shampoo. And now there is a new kind of instant conditioner that is made to give your hair the help it needs—no more, no less. It's Gillette's Silkience Self-Adjusting Conditioner. And it comes in either Regular or Extra Body.

## < no makeup

# 20?!



## "NO-AGE" BEAUTY AND HEALTH



Look *above* at Eddie's hair before it was cut. Then see the trim length Christiaan gives it, *opposite*—it's free, off the shoulders. Full of zap. The shampoo and conditioner you use help, too... maybe a combo like Pantene's new vitamin duo—the moisturizer is loaded with encapsulated vitamins.



**T**here are some do's and don'ts you should be aware of. The first has to do with **diet**. Watch your calories — "2000 a day is the recommended amount," says Dr. Winick. "And if you are on the Pill, your need for B<sub>6</sub>, B<sub>12</sub>, and folic acid may be increased!"... Another do, this from Dr. Hunt, concerns **exercise**: "Do get some sustained aerobic exercise *and* a sports program going. Find activities that complement each other."... There are two **health checks** you should be sure to have regularly: "A modern cholesterol test — total blood cholesterol and high density lipoprotein measurements — and a blood pressure reading," says Dr. Farquhar. "And find out if yours are lower than the American average. They should be!"





It's not that you can't still wear the same kinds of clothes ...it's just that there's a shade of difference now. The look is still casual, relaxed...and certainly not "square." But it's a little more finished...appropriate in a working situation...a social life that's moved off campus:...

A terrific top is still the basis for dressing; and, wherever it's warm, you couldn't do better than this crisp, uncluttered white linen shirt, opposite, top far left. The difference now: you wear it with a matching skirt or pants so it looks "assembled," could be your working uniform. The shirt, Pinky and Dianne for Private Label. Linen, Solbiati/The Ideacomo Group. About \$90. Saks Fifth Avenue, NYC; The Twenty-Four Collection, Miami; Swanson's on the Plaza; Cyrk & Co., Oklahoma City. Silver necklace / belt at Cartier....

The most dressed you're likely to be for almost any evening... these white silk jacquard "men's" pyjamas, opposite, near left. No real structure, no real line... except what it gets from your body! By Loré, about \$200. Bloomingdale's; Marie Leavell; Giorgio; Bonwit Teller....

Now when you buy something, you think about good "investments." That's exactly what you get with the Calvin Klein clothes, opposite, bottom. All the "suit" you're likely to need—a round-the-clock, any-season thin thin suède top...V-necked, buttoned, shirt-simple; and the newest take on classic charcoal grey wool-and-cashmere pants. Top, about \$400; pants, about \$180. Late June at Bergdorf Goodman (pants, special order); Robinson's, California; Frederick & Nelson....

How easy, how sophisticated a blouse can be, what a wonderful color can do...left, Eddie in Julio's pale-peach silk crêpe de Chine wrap blouse, edged in white...with a matching vest. Blouse, about \$160. Vest, about \$120. Julio Boutique, NYC. Accessories, next to last pages.

**Beauty Note:** When you're in your twenties, more makeup looks great—and so does foundation. Especially one that's very sheer ...just enough to give you a good base for color. The Coty Awards Collection has a marvelous new Face Designing Liquid Makeup Foundation and a whole palette of wonderful new makeup colors to experiment with.

## "NO-AGE" DRESSING

**It's a landmark—leaving your "teens." You may be starting a job...your way of living changes...so do your priorities. The "twenties" bring big differences...and they all affect the way you look**







**C**hances are you look better than ever. Because you have found your own look, and you are sure of yourself—and it shows. Other things may be starting to show, however... and it is about now that you have to come to grips with the fact that change is inevitable. "Your skin is beginning to get thinner, less elastic — more noticeably so if you have not been using sun blocks," says Dr. Orentreich. "And you have little set grooves on your upper lip and around your eyes if you are still smoking and squinting. You have to zero in on these things—fast!"... There are certain changes in makeup, too. "From thirty on, you *have* to use a moisturizer—you need it," says Way Bandy. Use a foundation also, to even out your coloring — but mix it with moisturizer and thin with mineral-water spray before applying. Try a slightly more intense shade of lipstick than you have been using. And avoid powder now — the foundation-moisturizer mix is more what you need.... About your hair? Here, you may want to rethink length. "A working woman of any age needs a look that is easy to manage, sharp and crisp," says Mary Farr of Kenneth. "If short hair is becoming to you, cut it off—it's much easier to manage."

## evening makeup >

**Fashion Note:** The start of a more pulled-together way of dressing...the look for an easy evening: Bill Blass' black-and-ivory pinstriped suit, with the surprise — the bareness — of a scarlet suede halter. Details, next to last pages.

## < day makeup

**By now you probably have a much better idea of what you want —but how about things to guard against?**

# 30?

## no makeup >

The thirties mark a real turning point in makeup—you have to think about doing things somewhat differently from now on. And moisture becomes a key word. Even when Regine has no makeup on, as *at right*, she uses moisturizer—it's a must outdoors, along with her goggles and leather windbreak jacket. Her A.M.-P.M. look, *left*, is based on Calvin Klein's Moisturizing Day Cream mixed with liquid foundation and worn under makeup from his new Plum Face....P.M. color, *above*, starts with moisture—in this instance, Frances Denney's Moisture Care under their Moisture-Silk makeup. Moisture for the hair? Maybe a conditioner like Vidal Sassoon's Hair Moisturizer.

## "NO-AGE" BEAUTY AND HEALTH

Arthur Elgort







**H**ow about health tips? One important point that Dr. Winick makes has to do with **diet**: "You probably should eat a little less than you did in your twenties, but avoid off-and-on dieting. Sharp fluctuations in weight are physiologically harmful."... Specific **exercise** for a specific area now becomes a must. "If you haven't already, be sure to start working on your pectoral muscles," says Dr. Hunt. "Then you can maintain some of that muscle tissue later on. Do bent-leg situps for your stomach. And your waistline, the first part to change, is also the first to reduce in size — with aerobic exercise."... **Health checks** include breast self-examination. "You should really do this regularly once you pass thirty," says Dr. Farquhar. "And a Pap test should also be done every year or two — earlier if your doctor advises."

*"NO-AGE" BEAUTY AND HEALTH*





**One of the great things about the "thirties"...knowing who you are ... and where you're going in your career, your life ...knowing you're making the most of yourself!**

## "NO-AGE" DRESSING

The "over thirty" person you can trust: yourself! You've more assurance, more direction, more of a look. Your life style has changed...your job may be more demanding; your social life a little more structured, a little less spontaneous... and both may call for a different slant on how you look and dress. But looking "pulled-together" and "appropriate" doesn't have to be restricting. If you've given up a degree of "anything goes," you've gained a stronger sense of self, the ability to carry off a special look.

For instance, you don't feel the need to wear a skirt and shirt to work, or a suit with big shoulder pads...just because everybody else is. You can opt for a dress of silky sand-colored suède (the newest anywhere, anytime fabric). Like the one Regine is wearing opposite, far left. It's the most modern "nothing-extra" dressing...Calvin Klein's way...wrapped like a coat and held with a leather sash. Works for day, for evening... could be your best year-round investment. About \$700.

Saks Fifth Avenue; Balliet's.... John Anthony's proper white linen-y suit with a narrow skirt and jacket, opposite, top inset, might be your summer uniform. For evening, with a charmeuse camisole. For day, a string sweater or a bright cotton shirt instead of the camisole. John Anthony Prêt, in linen/ rayon (Hamilton Adams). About \$220. Lord & Taylor; Nan Duskin; Neiman-Marcus. ... At this stage, a casual summer top doesn't have to be a classic little crewneck number. It can be, opposite, bottom inset, Angelo Tarlazzi's bateau-neck pullover, striped in sophisticated navy-and-black; very, very thin; extra long. And you wear it over pants, as a cover for a swimsuit. In acrylic, about \$135. Ultimo; Lina Lee....

For informal to formal evenings, left, the sophistication of John Anthony's wrap blouse, arrow-narrow pants in iridescent pinstripes. Silk and Lurex, Canepa/The Ideacomo Group. Accessories, next to last pages.

Beauty Note: The best help for any age hair: a product that can give the hair body as well as condition it.

Redken's Bodimer + is certainly a good one to try. The most helpful thing in makeup now: moisturizing.

And the great thing about most of the new foundations is that they do contain moisturizers. A perfect example... Estée Lauder's Outdoor Beige Polished Performance Liquid Makeup... here with color from her new Summer Days / Summer Nights Collection.



# 40?!

**If you are doing things right, life doesn't change at forty—it keeps right on going at quite a clip... every minute of it, great!** **day makeup** >

**Y**ou are right in the midst of everything that is happening. You want to look *now*. And act *now*. And if a little special help is called for from time to time, you do what is needed...and that's that. Your skin, for instance. "Skin continues to grow throughout life," as Dr. Orentreich points out, "so you may want to pick up some of the slack. You may start to notice a distortion of pigment on your face. Here, dermabrasion helps...and the improvement is lasting."...Makeup must take into account the increased tendency towards dryness. "Moisturizer is the bottom line," says Way Bandy. Use lots of it under your makeup... mix lots with your makeup before applying. And go light on color—at this point, you don't want much makeup....Soft is the word coloring turns on, actually—for hair as well as skin. "If you have grey hair and don't want to get involved in color, a few highlights around the face tend to brighten the grey," says Mary Farr of Kenneth. "Just take what nature started and exaggerate it. And have treatments regularly to keep your hair healthy and shiny."...Diet is important for your hair's health—and for just about everything else as well...including your bones. "Because at this age," says Dr. Winick, "the body begins to lose calcium from the bones, and it is important to eat foods rich in calcium and low in phosphorous. And make sure you are getting enough fiber—whole grains and raw fruits and vegetables."...Exercise is imperative, says Dr. Hunt. Keep moving! Flexibility is vital. So is work on key areas. Arms start getting flabby, for one thing. A good exercise for this is a crab walk, done with your back facing the floor. And keep your derriere firm with aerobic activities—like dancing, swimming, jogging—that work the large muscle groups....And a last word from Dr. Farquhar on health checks: ask your doctor about the home test for colon cancer (a test for the presence of blood). Add this to your other checks—it is an absolute must!

**no makeup** >

What you put on your face before, after, under, or instead of makeup is, at this point in life, more important than the makeup itself. The idea is to protect your skin at all times—as Kaylan does, whether she is just rushing out to do a fast errand without taking time to put on lipstick, as *inset, right*, or is looking very pulled together—as she does in Ralph Lauren's summer whites, *opposite*. Great news for Kaylan, and others her age, is the new Creme Authentique which Payot has recently introduced. It is used morning and night for two weeks straight each month—no skipping a day—under makeup (here, Payot lip and cheek color) and without. A huge investment in time *and* money but well worth it!...Another daily must: a good hair-treatment regimen. One that works wonderfully to shine and "health up" grey hair is Clairol's Condition—both the shampoo and the instant after-shampoo treatment with Condition II. Fashion and accessory details, next to last pages.

**"NO-AGE" BEAUTY AND HEALTH**

Arthur Elgort













One of the fastest ways to look older is to shy away from what's current in fashion because you think you're too old for it. As we've been saying for twenty pages...age isn't a number! If you're in good shape physically, and looking ahead...to the next job, the next project, the next party, whatever is next...you can certainly look ahead to the next style. There's no reason, for instance, that you have to wear a long dress or skirt to be "dressed" for evening. What does it now: pants-and-a-top...with high color, luxurious fabric, and, sometimes bareness.

Exactly the look Kaylan carries off so beautifully, opposite, in Thea Cat's tiny hot-pink camisole, violet pull-on pants. For times when you want cover...there's the violet print kimono jacket she's holding. All in silk crêpe de Chine (Horikoshi) that falls against the body. Complete, about \$450. Bergdorf Goodman; Caché, Miami; My Sister's Circus, Chicago; Sakowitz; Capriccio, Scottsdale, AZ.

...Another terrific turnout for evening, bottom right, Geoffrey Beene's bronze iridescent leather jacket (leather is the biggest news in "fabric")

...small, wrapped close with a wine suède sash... and worn with slim rosy-bronze pants. Jacket, and wool/silk pants (Taroni/The Ideacomo Group), about \$1,700. Late July at Bergdorf Goodman; Balliet's; Sakowitz.

Some women may feel all the new shaping, the new narrowness that's coming for fall won't work for them. Not so! Kaylan proves it, right, in Bill Blass' slim olive-y wool pants suit with a fitted-at-the-waist jacket, narrow pants, soft cowl-neck silk blouse. And, when she wants a skirt...one that's slim, suède, sarong-wrapped, below. Both looks perfect for fast-moving days that call for something casual but "polished." Suit, about \$1,590. All fabric, Gandini. Skirt, about \$470. Late July, at Saks Fifth Avenue; Neiman-Marcus.

Beauty Note: If your hair is greying, one way to help keep it as light, bright, and shiny as Kaylan's is with two shades like Wella's Silver Lady plus Wellatone Ash....And one good way to help "rev" up your skin is with Helena Rubinstein's seven-day GAM Intensive Beauty Treatment Cycle. As for makeup...try going a bit lighter on that, too. Kaylan's, opposite, is done with Helena Rubinstein's Skin Life Products



**At forty...at  
fifty...what  
really counts  
...not looking  
young...but  
looking good!**

**"NO-AGE"  
DRESSING**







BETTY FURNESS



MELVIN JACOBS



MARY FARR



HERBERT ROUNICK



LAURINDA SPEAR



TERES BEEBE

Your clothes  
have to work as well  
as a man's do

When you spend  
more, be sure it's for  
style, taste, value

Good health is the  
basis of good looks

It's never too late for  
a fitness program

Busy-woman hair:  
simple, one-length  
daytime cut,  
with an easy twist  
for evening

Learn to talk back  
to manufacturers  
and retailers

Demand the  
clothes and services  
you want  
from stores—  
you'll get them

Susan Wood

# WH

*For the third year, we invited top people to come to the Vogue offices to talk about your life: the American Woman—where does she stand today? For the first time, we heard unanimity: whether you work outside your home or not, economic factors—especially inflation—make your time/money budget crucial. Here, seven experts discuss your clothes, your looks, your house, and show how health is basic to balance. On page 194, advice from a second seven experts.*

## IN YOUR WORLD, WHAT IS THE MOST IMPORTANT CHANGE THAT IS AFFECTING, OR IS AFFECTED BY WOMEN?

**Betty Furness, consumer reporter, WNBC-TV and the Today show:**

In my field, of course, women have discovered themselves as consumers and discovered that they do have rights and those rights bring with them the important responsibility, which many of them are exercising, to talk back to manufacturers, to talk back to retailers. As long as there are shoddy goods or goods that are not exactly right in the merchandise that we're buying, somebody's got to complain. If enough people complain, eventually something will be done.

**Lenore R. Zohman, M.D., director of cardiac rehabilitation in Montefiore Hospital and Medical Center and associate professor of medicine (cardiology) and rehabilitation medicine, Albert Einstein College of Medicine, New York:**

In my field, I think there's been a change in health orientation. Women are much more concerned with themselves and their own health; and rightly so, because I think that we're beginning to catch up to the men in cardiovascular catastrophes, in anxiety neuroses, in hypertension, in all the nasty things that have been afflicting our men for many, many years. And we're beginning to catch up very rapidly.

The other side of that coin, of course, is that we women are beginning to change what we now feel is our province—our own health. Women are out jogging at six o'clock in the morning. They want to keep healthy as well as beautiful, and they're taking it upon themselves to make sure that good health is the basis of good looks.



# AT COUNTS

EDITED BY LORRAINE DAVIS

**Melvin Jacobs, vice chairman, Federated Department Stores, Inc.:**

Retailers, of course, to be successful have to anticipate and reflect the interest and needs of their customers. Women's interests, women's needs, and women's time restraints are changing very quickly and very dramatically; and we're learning how to serve the same customers that we thought we knew very well in quite a different way.

**Geoffrey Beene, leading American designer:**

The thing that is changing the needs of women is the pace at which they live. With jet travel and supersonic travel on the Concorde, and with women's working as men have and traveling as often and living more or less the same schedule, I am having to rethink conceptually what a woman's wardrobe should be like. And I'm beginning to think more and more it should be like a man's wardrobe. I do not mean that women should be dressed as men are, but their clothes have to work as well as men's do, with the idea of constantly adding to your wardrobe and never duplicating it, so that one thing works with another and you really get intrinsic value out of purchases made.

**Mary Farr, Kenneth Salon in New York, an expert on grooming:**

Naturally, it's the fact that women have entered the work force that has changed so many things. Women are faced with a maximum use of their time: their lives have to be adjusted to more demands. This means no waste of time, so the hours spent in the beauty salon are either a rest period or a work period. Women have to get in and out fast, and there's no time for inefficiency.

**Herbert Rounick, chairman of the board of Charlotte Ford Co., manufacturers of women's clothing:**

Since many women who have never worked before in their lives have now entered our executive staffs, they seem to be taking on responsibility of sorts they've never understood before. Business decisions, management decisions, big financial decisions have come to them very quickly.

**Laurinda Spear, 1978 Rome Prize in Architecture, designer for and one of the principals in the Miami architectural firm Arquitectonica:**

I think the change that makes the most impact in my field is the fact that women are being accepted in the construction industry and people are finally getting used to women on job sites and to women acting as architects, engineers, and contractors.

**IS WOMEN'S WORKING GOING TO MEAN A DIFFERENT USE OF MONEY? ARE VALUE AND QUALITY GOING TO BE WORDS THAT HAVE TO BE DEFINED DIFFERENTLY?**

**Betty Furness:** I don't think so, because good quality and good value are the same all the time. We do have a terrible problem with inflation now, which is making shopping trickier. My guess is that most women are essentially pretty good shoppers; but once they become working women, they can't always do all the good-shopping things because the essence of being a good shopper is to shop around and compare. And you don't have time to shop around and compare when you're working all day, going home, and tending to a family or yourself at night.

**HOW ARE DEPARTMENT STORES HANDLING THE SHOPPER WHO HAS LITTLE TIME? WILL ACTIVE WOMEN HAVE TO SHOP IN SMALLER STORES?**

**Melvin Jacobs:** I think, first of all, that the stores are going to have to accommodate the time schedule of the customer, so that the hours and the way the store is staffed at various hours really relate to when the customer wants to shop. And we already see lots of changes. Weekend shopping has become a much larger factor. Night shopping less so. Lunch-time shopping less so because there isn't enough time to really make a thoughtful purchase.

I also think that the interests of a very active customer become her independent interests, in a sense. She is not expressing only her family's interests, as she may have in the past; she's also reflecting her own individuality. And I look at very active women, more active women, as being new markets for us to talk to.

**ARE WE STILL GOING TO HAVE TO GO TO FIFTEEN SKIRT DEPARTMENTS TO FIND A SKIRT?**

**Melvin Jacobs:** Yes and no. You may want to go to one department to see a wide selection of skirts, and you may still be very interested and want to go to another place to see the skirt as part of a look or part of an end use projected in

## Keys to the workable life: experts talk about clothes, looks, house, health, time...

a very particular way. That would stimulate your interest in skirts.

**WHAT ABOUT CLOTHES FOR A BUSY LIFE? HOW DO VERY HIGH HEELS FIT INTO A MODERN WOMAN'S WARDROBE?**

**Geoffrey Beene:** Well, for that very reason, I would not design shoes with a very high heel, because I do not think that women walk well in them. And my shoes are rather costly, they are fine quality, and I think when a woman does spend an amount of money for shoes they've got to serve her need.

And I think a high-heeled shoe can be purchased very cheaply and dismissed as quickly. When I design women's clothes or shoes or anything else, the concept of design now is becoming more important than the design itself. And by that I mean concept of living. I think there cannot be the extremes that there used to be in fashion.

*(Continued on page 241)*





Out front in  
the best  
American style

**NANCY KI**



By Edith Loew Gross

**A** curious fate seems to befall unknown people who take the press by surprise: they tend to come out in print as abstractions of themselves. When, for instance, in 1974, unknown Nancy Maginnes married internationally known Henry Kissinger, one of the most powerful men in the world, the rush to serve up an instant persona to the public resulted less in a picture of a woman than in a thumbnail sketch of a certain somewhat inaccessible type. Here, in contrast to assorted highly visible former companions of the then Secretary of State—in some contrast, even, to Kissinger himself—was this tall, ladylike intellectual, smack out of the East Coast Establishment and broaching forty. Solidity triumphs over stardust!

Facts are facts. Nancy Kissinger is, indisputably, a well-brought-up, nearly six-feet-tall (Henry is five-foot eight), Episcopalian (he is Jewish), born into reasonable affluence, in the New York suburb of White Plains (his family emigrated from Germany in the 1930s). She shares her husband's interests in international politics (from 1967 till shortly after her marriage, she worked on foreign policy for the Rockefeller Brothers Fund), in music (she was at one time a student at the Manhattan School of Music), in academic life (she has taught American and Modern European History at every level including college, and was halfway through her doctoral program when she learned that her thesis subject—the role of the Catholic Church in France before, during, and immediately (Continued on next page)

Attractive, straightforward, she has a special charm, a clear sense of what works for the way she lives now—at home...and at large...

# SSINGER

*The Kissingers, near left, in New York, on their way to dinner-at-a-friend's....*

*Nancy on the way to Washington, opposite, with Tyler, their yellow Labrador retriever. When she travels, it's always in a suit. "It's dressed, comfortable—my best travel look." This one's from Pauline Trigère.*



(Continued) after World War II—had been written out from under her). He, of course, is a full professor, and now teaching again, at Georgetown University—as well as preparing his memoirs and acting as special consultant to NBC on world affairs.

These are also the facts: Nancy Kissinger is a warm, funny, serious-minded, sometimes frivolous, unfailingly thoughtful, loyal, unevasive, enormously likable American-girl sort of woman. She likes to watch football on TV; Henry likes to turn on old horror movies at two in the morning—"It drives me crazy." She first met him at a political convention; she was covered with poison oak and puffed up like a six-foot sausage; sky rockets didn't go off. They have a dog—a yellow Labrador retriever ("he would sell you his grandmother for a steak") called Tyler. Why Tyler? Henry Kissinger says: "Because it's a WASP name, of course. Nancy's plotting a WASP conspiracy in this house. I'm already outnumbered." Once a year, usually in February because neither likes cold weather, they go to Acapulco for a month—"It's always a working vacation for Henry. We've never had the other kind."

**S**he drinks immense quantities of Coca-Cola. Many, many mornings Nancy gets up and takes the pledge: "Today I shall not smoke. I shall not smoke." She gets carsick in cars, motorboats, sometimes in elevators; not in planes. It makes her nervous to have someone in the kitchen when she is cooking, which is often—except for large formal dinners, she does it all (possibly as a hedge, the Kissingers' housekeeper is going to cooking school). She learned to cook when she was a graduate student at Berkeley "because the school cafeterias were so awful. We all learned to cook—men and women—and we'd eat at each other's houses. It was sort of a wandering dinner."

She thinks her hips are too big. Periodically, Nancy embarks on a program of home-calesthenics. For about three days. Then "Henry says, 'Why don't you just face the fact that you were not meant for calesthenics?' And I say, 'All right'—there is nothing in this world, I think, more boring." She swims, rides horseback, plays ("bad") tennis. She goes to a lady who does wonderful things for her back. She has facials. She has her hair done. Her natural color is medium brown. She had it streaked. let

(Continued on page 249)







## Out front in the best American style NANCY KISSINGER

She maintains her own balance — moving from the public side to the private—without missing a beat...

*A look at Nancy Kissinger's New York life, public and private. And a look at her style: easy, attractive, and—the word she uses most—"comfortable." A word that describes a way of dressing and an attitude.*

*Opposite: Nancy Kissinger on a typical "working" day—a soft grey suit, silk blouse (from Bill Blass). And a fast pace—here, heading to a meeting at the Ballet Theatre Foundation—she's a member of the board of trustees. "It's one of my primary interests. Our main project right now—fund raising..."*

*Inset, directly above, on another day, back-to-school shopping with Dr. Kissinger's son, David. Instead of a suit, her look is more casual—a thin wool skirt, matching silk print blouse....*

*Inset, top of the page, on the run in Central Park—Nancy, David, Tyler. What goes: jeans and a Shetland sweater. When she's in the country, relaxing anywhere, "I wear jeans a lot. Everyone does today..."*

*Above, in the kitchen—"I like to cook. I think people who like to eat, like to cook."*



Out front  
in the  
best American  
style  
**NANCY  
KISSINGER**



"Washington is more formal than New York and I do dress more when I'm there. On the other hand, there are spur-of-the-moment at-home evenings when you can just slip on a pair of velvet pants." Nancy and Henry Kissinger, above, in Washington on one of the city's most formal—and most famous—evenings, the annual Gridiron Club Dinner during which the press corps roasts the President and others. For this kind of white-tie evening—Nancy Kissinger's most "formal" look—a bare silver charmeuse dress....

On a less formal night in New York, inset right—dinner at Barbara Walters'—a short black lace dress. "I love black. It's an easy color and a good traveling color for me. I don't have to take a lot of things to wear with it." Both the evening looks here—and the day looks last page—are from Bill Blass, an American designer whose clothes work for Nancy this season....

Opposite, the New York apartment. "We moved in last fall. I'm working with a decorator—Edith Queller—but we're still not finished."

Above, the living room with its sun-filled river views. On the table, a Chinese horse, small golden box from India, lacquered baskets.

The dining room, below, is a dramatic change of pace—highly glossed deep-blue lacquer walls, crystal chandelier, Oriental porcelain. "We often have fairly large dinners and I put several small tables around the room." Here, the table is set for eight—"the ideal dinner party."

Different cities, different styles. In New York a dining room that — "at last!" — holds "forty in a push"...









JACQUELINE G.  
WEXLER

MARY WELLS  
LAWRENCE

GRACE  
MIRABELLA

LORRAINE  
DAVIS

DONALD  
BLOCH, M.D.

MURIEL  
SIEBERT

MITCHELL S.  
ROSENTHAL, M.D.

JILL  
ROBINSON

NAN A.  
TALESE

*When our second group of seven experts assembled in the Vogue offices to talk about you, the American Woman, the conversation centered around your relationships with other people: how to cope with demands of job and home, meet the needs of your friends and co-workers, yet remain the calm center of your family's world.*

*Of our panelists (shown and named above, with their questioners, Vogue's editor-in-chief and managing editor, back row), five were women, all with paid work, most with husbands and/or children—living the balancing act they talked about. Interestingly, the two men, experienced in family and child therapy, were the most vocal in praise of today's working wife/mother and her handling of the complex stresses in her life.*

EDITED BY LORRAINE DAVIS

# WH

## How can you be fair to in a time-tight, money-



## **IN YOUR WORLD, WHAT IS THE MOST IMPORTANT CHANGE THAT IS AFFECTING OR IS AFFECTED BY WOMEN?**

**Mary Wells Lawrence, advertising executive, chairman and chief executive officer of Wells, Rich, Greene, Inc.:**

One of the things that I think is very important at the moment is, this may sound simplistic, that the Women's Movement is taking hold.

I'm talking now about what happens in the bowels of the factory at Procter & Gamble and at companies in Kansas City and in Dallas, not only in New York City and Los Angeles. It's taken hold not just as an idea but as a new condition that now really exists. The girls between twenty-five and thirty years old who are working in these various companies and in large corporations all throughout America are different from the girls who are thirty to thirty-five. The younger women believe, they have no doubt in their minds, that they are absolutely as adequate, as equipped, as right in their roles, as the men that they come in with. In fact, what's happened is, because, I think, men are a bit winded, and that's another subject, that the girls are coming in stronger than the men.

Most of the executives in most of the big corporations will tell you that the problem today is, if you're going to hire ten candidates for starting jobs out of colleges, that you'll get eight terrific girls and two terrific men. And the new gimmick, of course, is that now they say, you get eight terrific girls and two terrific men, but you invest a lot of money and time in these people and six years later the men are still with you but the girls are gone. That's one of the hazards that we have that have a lot to do with the lack of support services.

But the fact is that the girls are coming on stronger. At thirty years old, they are doing better than the thirty-year-old

men; and they're doing better, I think, partly because they really have a kind of a fresh, almost innocent enthusiasm that we don't see with the younger men; but they have absolutely no doubt that they should be there. When you get to women from thirty to thirty-five, there are doubts. And when you get from thirty-five to forty, there are terrors. But the twenty-five to thirty-year-olds have really grabbed hold of this.

And this has affected my business, the advertising business, in the sense that we find that the way we have to sell to these girls is very different. It's quite complex, because the older women who are buying products that we advertise react in one way, but the younger women react in a completely different way, and we have quite an interesting problem now

Then I saw another facet of change. Before I took my current position, I used to spend a day a month lecturing at colleges, doing career-counseling sessions, talking to the people. And I saw a new spirit in the young girls. They were coming out of Wharton Business School, other business schools. I was at the Harvard Business School one day, and the dean said, "You know, they're our best students because they've come from homes where business is taught." And he still referred to the women as minorities, the best of the minorities.

And in talking to these young women, I saw that they expected an opportunity. They wanted it. I saw the sharing. We see it on Madison Avenue on the Saturday or the Sunday when we see a young man carrying his son or his daughter on

## **The two-income family, now an economic necessity, rebalances power between men and women**

of how we do address those different markets. And this is the first time we've seen this. Just in the last couple of years. It's very exciting.

**Muriel Siebert, New York State Superintendent of Banks:**

In December 1967, I purchased a seat on the New York Stock Exchange. At that time, they said there had never been a woman member before because there was no ladies room on the floor and a lady would not know the language on the floor; she could not tolerate it and use it. Well, I had learned the language first; and that weekend I received three portable johns as gifts. And I kidded around and said, "I haven't had so many people worried about my toilet habits since I was a baby."

his shoulder. We did not see this twenty years ago. We didn't see sharing the household work. We didn't see sharing of all kinds of things.

I think today we acknowledge the necessity of two salaries in a home. A woman is no longer working because it's a nice thing for the little lady to do, but she is making a contribution that is accepted. I think this is going in the long run to add to the man's independence. Twenty years ago a man could not change jobs; he was locked in. He could not change careers and take a \$5000 cut because his salary was supporting the family. I hired a deputy superintendent who took a \$20,000-a-year cut because his wife is also an attorney and he wanted to do a couple of years of public service.

*(Continued on next page)*

# **AT COUNTS**

## **job, friends, husband, children, self pressured world? Expert advice**





He would not have had this opportunity if his wife had not been working. So I've seen this on a one-to-one basis.

In talking to the girls today that are going into the banks, they expect that there's going to be a woman president in one of the major clearinghouse banks one day. We never expected this. There's no woman on the executive committee in a major New York bank now, but the young women truly expect that there's going to be a woman president. They expect that if they do a good job they're going to be promoted and they're going to have the opportunity. That's a totally different feeling than existed before.

Now I think when they get to the point where there are trade-offs of time, that's the next stage of the Women's Move-

the household, the center of the husbands' lives, the center of their children's lives. And as they reach their late thirties, their forties, even into their fifties, these women are finding that suddenly everyone has changed. They have grown, the children are growing—they are approaching teenage, some are past teenage—husbands' careers are flourishing, and the women are still the same individual centers that must provide the stability. They are not about to relax their standards, so they're asking of themselves everything, 100 percent, essentially, on three different levels.

It is a change that they have wrought and they are being affected by it. I'm very aware that in literature this change is something that is now beginning to be

the problems of older age and of retirements. . . .

Certainly among the highest priority issues I would put forward the issue of the two-career family and particularly of the young two-career family where people are, in effect, struggling and women are having to struggle with the issue of their commitment to two divergent roles in life that pull them in different directions. And I think that that tends to be glossed over. That divergence tends to be simplified, but in point of actual fact it produces a tremendous amount of strain. Even the postponement of children, which is so characteristic of our times now with the pushing of the date of the first child into a later point in time, doesn't really solve that problem, because the women are actively involved in career building and then at that point are torn, and are torn in their hearts, as to where their major commitments lie.

I think it's worthy of note that we still have a situation in our times when the disproportionate age of marriage means that women are going to look forward to a long period of their lives when they're not going to have partners, and those are frequently empty periods of their lives. Periods that social planning has paid no attention to.

I think the single-parent family, the woman who is having to cope with the double problems of earning a living and being in the job market, on one hand, and of having to raise a family on the other, can't be overemphasized. These are enormous problems. They just simply grind people down and tear them apart. Many of the good things that have happened have also put women in a situation where they're faced with kinds of choices and conflicts that were not really present before in their lives.

On the positive side, I'd just like to note the marvelous rebalancing of the power situation for young families that are forming. Men and women are doing the same thing together and they're doing it in a much different kind of way than was true at any other point in history or for that matter in any society that I know of. The best examples of young people working together and dividing up the responsibilities for domestic life,

## Our range for child nurturing does include the mother who stays home full time because she wants to

ment, a sharing of the time involved in the family. Because I see that when the child gets sick, it's still the woman examiner who takes the day off, takes the child to the doctor. The husband does not take the time off. So that's going to have to adjust itself. Because otherwise women are not going to get the same positions as men do.

**Nan A. Talese, book editor, vice president, Simon & Schuster, Inc.:**

Let me address myself not so much to changes but to what the changes have wrought and, particularly, I think, for women who are in their thirties and forties who were approaching careers with purpose, or eventually fell into them, and were married and had children: In order to succeed in careers, they worked very hard, became very professional and accomplished. They had a standard that made them succeed. And the standard was very often higher than the prevailing standard. But, having grown up very much with the ethics and from the sociology of the 'fifties, they also saw themselves very much as women, and as women they were the center of

sorted out by women and by women writers. It's a frontier to which we've come, and we don't know exactly what we're going to do with it. There are not the support systems. The women have always been the support systems for the men. They have none of the support systems but ask no less of themselves in all three areas. The difficulty is in sorting out what are priorities, which is a very overused phrase. The fact is, everything is a priority.

**Donald Bloch, M.D., director, Ackerman Institute for Family Therapy, editor of *Family Process*:**

I would certainly want to continue with the theme that the changes depend on where people are in their own developmental cycles, that is, not only how old they are but also sort of what developmental work they're concerned with, whether they're forming a family, whether they're in the process of getting launched in a career, whether they are already seeing the kids starting to leave and the empty nest is beginning to loom large, or even at a later point in time when they're beginning to think about



# Knowledge of money is now more acceptable for women, but they don't have the inner security to speculate

child care, earning a living, and so on, are really exciting in terms of a new kind of relationship between men and women.

**Mitchell S. Rosenthal, M.D., child psychiatrist, drug-treatment expert, president of Phoenix House Foundation, Inc.:**

The biggest change that I've seen is that more women are raising children in single-parent households and that more women are having, I think, greater difficulty in sorting out their roles as single parents, as working parents, and this is connected quite specifically to the world of kids who get involved with drug abuse. The last two years have seen dramatic increases in the amount of drugs that twelve-, thirteen-, fourteen-, fifteen-year-olds are using, so that mothers are having an increasing problem with drugs and youngsters who are using drugs.

**Jacqueline Wexler, president, Hunter College of the City University of New York:**

I certainly agree that younger women are starting with a totally different, a significantly different approach to careers. They see almost no barriers. And their attitude may be a little overly optimistic, but I think that the perception of no barriers will help them to do away with the barriers. I think that's all to the good.

I think my generation of women, particularly in the professions of education and the volunteer sisterhood, in which I've spent a good part of my life [Ms. Wexler was a nun in the Sisters of Loretto order from 1948 to 1967] could justify our ambition, for the most part, only if we didn't call it that. And that was why so many of us went into the service industries. That we could interpret ourselves as being at the service of humankind. We could call that altruism, and, to a large degree, it was; but we had to rediscover much later that, the phrase I use is, "egoism is the other side of altruism," and altruism is trustworthy

only if a person really understands that.

I think that that situation is over. It is still an echo for every woman my age; but if you've got a sense of humor about it, you can begin to deal with it.

In the field of education, I think that my colleagues had it better than many business persons and paradoxically nuns had it, in my time, very well indeed. Because we didn't see ourselves as grasping and other people were not allowed to see us that way, we were able to be ambitious and not to develop the brittle, hard qualities that I think are almost inevitable if one is really in the rat race.

So, in that sense, I think that I and my sisters led a kind of privileged life. It left us, however, empty on another set of criteria. If I had it to do over again, I personally would choose to have children. I don't think that every woman has to have children to be fulfilled; but I, Jacqueline Grennan Wexler, would choose to have children.

The last change I'd like to mention is

## It's terrific that women are becoming providers—there's a tremendous ego satisfaction in that God-like role

in my own field of education; we might just begin to see that the world of the academic is not the highest vocation, though it's a very rich vocation. In the past, the professorial world disdained everything else, the business world, certainly the advertising world, the world of manual labor; and dignity was seen as climbing the ladder of the mind. Just as big-business dignity was seen as the million-dollar-a-year job. That is changing.

If there is hope, and I think there is, the Women's Movement has just begun to be excited about *all* the things women

do, so that when you read that a woman has now become a successful "hard hat," or when you read that a woman is a pilot of an airplane, you take joy in that. I think that could be the real epitome of the success of the Women's Movement; because, unless we as a nation can rediscover dignity for at least 91 percent instead of 9 percent, we just will keep changing the 91 percent who are the failures by inserting different people in the 9. I think the Women's Movement has begun to show signs of seeing differentiated rather than hierarchical dignity. If that's so, then we've really pulled off something magnificent.

**Jill Robinson, writer:**

The major change for me, really, was in seeing women as examples of courage, strength, and bravado, in turning to my friends for encouragement and support and finding it was there and dazzling in its effectiveness. There was a new definition for femininity, and I could apply it fondly to myself. I remember my mother always said, "I don't want you to be a housewife, I want you to do something with your talent," but the only thing I could think of then was to be as much like a man as possible. I knew I wanted to be a writer, and I saw all the men writers drinking so much, and I just wanted to be like that, to be rough; and

now suddenly to know powerful women and have women encourage me—my friends provided the answers that turned my life around.

Even though my mother encouraged me, she never painted on Sundays because my father was home. And she never had close women friends, and I sometimes think in those days women were ashamed of each other and afraid to talk about their ambitions. If you got close together, would you suddenly start talking about the longing to be?

(Continued on next page)



(Continued) I think one big change is dignifying these friendships. I see more women friends now choosing to have dinner with each other. A woman will be astonished if suddenly one of her friends says, "Oh no, I have to be home at 4:30 to cook dinner for my husband tonight." We say, "Well can't he get something together?" I can see how it's changed in my own life. I still see, however, that when I'm not around, my daughter is the one who does the laundry and my son leaves the clothes in heaps in front of the washer. She throws them back in his room, but it still happens that way.

The other change I see is that we're pulling away from the idea of heterosexual partnership as the ultimate fulfillment. I don't now believe that being part

of a couple is necessary if I am to feel complete. But when unmarried, unattached, I sometimes felt halved, imperfect. Watching independence in others helps me to consider my own life in a positive fashion. I try to appreciate solitude and not to call it loneliness. Instead of saying, "Oh I'm all alone," now I think, "I'm on my own." It's a semantic trick, but it works.

Another thing, in the family, the women suddenly have the right and the inspiration to determine the spiritual values, to define some leadership and goals, which usually they'd have to turn to the husband for. And I think that's very thrilling and nice, too, when your son can say, "I really want to go into writing because my mother is in it." We can create a heritage and gradually enhance

our own history with an awareness of the strength and spiritual elegance women have always had.

**Mary Wells Lawrence:** The one thing that I've seen that frightens me a little about all this is that the men definitely aren't ready for this yet. Young men, yes. But I see this army of young women coming on and all of these men who are thirty-five or forty years old and older, who are really running most of the opportunities that are presenting themselves for women, they really are not ready. And if it weren't for EEO and a lot of other pressure, they wouldn't give women a chance. They don't understand it. They really don't like it. They're not happy about it. It makes them nervous.

(Continued on page 244)

## WHAT COUNTS

Lewis Thomas, M.D.

**"We have never been so healthy as we are today....The average life expectancy in this country has reached just over seventy-two years for...both sexes"**

# The healthiest way to think about health and other things

AN INTERVIEW BY AMY GROSS

**D**r. Lewis Thomas' first batch of essays, *The Lives of a Cell*, was the most amazing and unlikely success: a biology book that became a best

seller. Its author (right) was and still is similarly amazing and unlikely: a top scientist—head of New York's Memorial Sloan-Kettering Cancer Center, one of the most important hospital-research complexes in the world—who is acclaimed as a top essayist, a contemporary Montaigne. *Lives* won a National Book Award for Arts & Letters, the praise of poets and other literary people, and seduced thousands of nonscientists into reading about bacteria, mitochondria, and earth itself, as though they were characters in a novel.

Now, five years after *Lives* comes the sequel, *The Medusa and the Snail* (Viking). This is simply wonderful news. These essays provoke an unreasonable happiness. Cumulatively their view of life and how it works is the most *useful*, to lean on a word much valued by Thomas, and life-enhancing. One by one, the essays

are exhilarating the way a dance with Fred Astaire would be exhilarating: one is in the hands of a master—witty, light on his feet, astonishing in his leaps and turns—thinking together, being amazed together.

A Lewis Thomas essay usually pivots on something amazing. For instance, the fact that warts can be *thought* away (from this humble beginning, we arrive at a finale blazing with leads for cancer research). For instance, Dr. Thomas' own reaction of elation to the otters and beavers in the Tucson Zoo (conclusion: we humans are "coded" for sociability; genetically, "we hanker for friendship"). For instance, that "the real marvel of DNA" is not its capacity to replicate but "to blunder slightly," because "without this special attribute, we would still be anaerobic bacteria and there would be no music."

The amazement up for discussion here is Lewis Thomas himself. Consider first that producing essays is for him only a moonlighting job, literally: "I have a lot of insomnia," he says, "and that goes well with writing short essays." (Continued)







(Continued) Daytimes, his primary occupation is to be president and chief executive officer of Memorial Sloan-Kettering—coordinating the research and hospital divisions, planning the direction of the whole institute—and also continuing a lifetime's work of research, which has provided material for his more than two hundred scientific papers published in professional journals. Either one of these jobs could demand of a person that he eat, read, sleep, walk, and talk science; but from Dr. Thomas's essays, you know his world is—somehow—much wider. He seems, for one thing, to live with one hand in the Oxford English Dictionary, tracing the evolution of words. The process of language is the human equivalent, he thinks, of nest-building and hive-making. "If we really understood language," he says, "how we do it, and especially how we do it collectively, we'd know a great deal more about human beings and human biology than we could learn by any other means."

When he is not digging up the Indo-European roots of words, one guesses, Dr. Thomas must be listening to Bach (the fifty-eight essays in his books are themselves a kind of fugue, with subjects appearing and reappearing, and Bach is one of the minor themes: a signpost of human potential and, more plainly, a joy). If not music, then maybe poetry, or "following in my wife's wake" through literature, through Austen, Forster, and Proust years ago, "and now she's rediscovered George Eliot and is waiting for me to get started on *Middlemarch*."

(One prepares to meet a whirlwind, able to swallow three hefty books in a single glance. One is not prepared for the mild,

modest, unimposing, gentle and relaxed man, sixty-five years old, who ambles out to the reception area of Memorial's executive offices to meet a visitor. Sticks his hand out. "Lewis Thomas," he says. Seems *pleased*, in general. His voice is as unimposing as his manner, sometimes dipping so low as to bewilder a tape recorder, changing only during a telephone call from a friend who has just checked into the hospital, one gathers, and then his voice grows round and smooth; it billows, cushions, radiates heat.)

Why he writes these essays, he says, is that it's fun for him. He shakes off pedantic intent: "The things I write about are the things I find very interesting and, mostly, puzzling; and I don't have any great illuminations to unburden myself of."

One of the things he finds most interesting, apparently, is the interconnectedness of life. "I'm fascinated," Dr. Thomas says, "by the interdependence of everything in nature, but particularly by the interdependence that we have as a species on each other. I think that we are probably the most compulsively social species, far more so than the ants and termites. Obviously, we can't get along without each other." In his second book he writes, "Everything here is alive thanks to the living of everything else. All the forms of life are connected." We are all in this together, he would say, and "this" is a lot smaller, and more intimate, than most of us think. He thinks the whole earth is "most like a single cell," and, he writes, "viewed from the distance of the moon, the astonishing thing about the earth, catching the breath, is that it is alive."

The Thomas perspective can induce (Continued on page 251)

## On good health

BY LEWIS THOMAS, M.D

**I**t is becoming the general belief that the profession of medicine can accomplish anything and everything, and if it does not it is falling down on the job.

One conspicuous reason for the escalating cost of medical care is that the public expectation has itself risen so sharply over the past three decades.

A whole new terminology has replaced the earlier jargon for medical affairs. It is not medicine, it is the Health Care System. The doctors are Health Care Professionals. Hospitals are Health Care Facilities; clinics are Health Maintenance Organizations. You do not buy insurance against the cost of illness, you buy Health Insurance.

The terms carry the implication of a promise: that the technology of medicine has matured to such power that the preservation of good health is within the reach of everyone. But at the same time, paradoxically, the public is exposed as never before to chilling news about the constant, overhanging menace of disease. Newspaper and magazine columns,

and, above all, television commercials, are more filled than ever with discussions of illness and advice on avoiding it. The two universal rules-of-thumb for getting through life have become (1) see the doctor, and (2) stop whatever you are doing and change your "life style."

I have a lot of confidence in the capacity of modern medicine to deal with certain serious diseases, but I have lived my professional life in an uncomfortable awareness of its limitations. I have high hopes for the future because of what I see emerging from the biomedical research of just the last decade. Some of the new insights into the living processes of cells and parts of cells are simply overwhelming in their meaning, and we are catching glimpses of the mechanisms of disease that were unimaginable just a few years back.

I am, in short, a long-term optimist. I take the view that illnesses like cancer, heart disease, stroke, schizophrenia, and senile dementia are not inevitable aspects of the human condition; they represent mechanisms gone wrong which might be set right if only we knew enough about them. They are biological puzzles, ap-

proachable and ultimately solvable but needing a lot more hard work.

But I confess to another concern which will seem at odds with this position. It worries me that people worry so much these days about becoming ill, and about dying. I am dismayed by the impact on the public spirit of so many discussions in the media—including discussions like this one—about the fallibility of human health. It is made to seem that we are fragile vulnerable stuff, veering off from medical disaster at every turn in our lives, always in need of the closest beady-eyed scrutiny by physicians or psychologists or nurses or counselors of one stripe or another. To look at the dollar figures alone, you would think the country was being converted into an immense hospital, with all of us lined up in waiting rooms.

The truth of the matter, which needs more attention than it receives, even something like celebration from time to time, is that as a society we have never been so healthy as we are today, not in all the known history of humankind. The average life expectancy in this country has reached just over seventy-two



years for all parties, both sexes. Men and women who have attained the age of fifty can expect to live into their eighties, with the women outdistancing the men by several years.

In real life, we have come along so well that *most* of us can expect to die of old age, a prospect denied to the majority of all previous human generations. Furthermore, most of us have a clear run at that long stretch of life without encountering, along the way, much more in the way of illness than the reversible episodes of grippe or gastroenteritis that can be viewed either as minor inconveniences or natural aids to make the rest of living more interesting, depending on

doing it forever, long before human evolution endowed our brains with enough consciousness to be aware of death. It is the most universal of all processes in biology, engaged in all the time, by all creatures. Nothing to it, I'd say.

The trouble with dying—or one trouble anyway—is that it seems, at the same time, the most outrageous of events and the most unaccountable, always an unfairness. It might be a good idea for us to begin learning our actuarial tables at about the same time we learn the multiplication tables, so that at least we can have a reasonable idea of what the odds are, at any time we choose to sit down for a worry about death. If everyone

**“If you go jogging, do so for the fun of running your body effectively... not to prevent something dreary”**

how you want to look at them.

We do spend, I think, too much time and energy fretting needlessly about becoming ill. If we could be persuaded to forget about it and get on with living, turning up at the doctor's door only when something has obviously and seriously gone wrong, I doubt that any of us would be worse off. We need to be immunized in childhood, self-evidently, and we need also to know what most people do in fact know about the hazards of cigarettes and alcohol, and there are several sensible preventive measures for the early detection of cancer which should be available to everyone, but for the most part of living we should be more confident in the wisdom built into the human form. We are a very tough, resilient species, constructed with as near infallibility as anything else around us in nature. And we have better things to do with our minds than worry over getting sick. If you go jogging, do so for the immense fun of running your body effectively and skillfully, not to prevent or cure something dreary.

As for dying, I have nothing much to say one way or the other, for encouragement or despair. Really, the only thing to say about dying is that we all have to do it, one after the other; we've been

learned as a child that the statistical probability of dying at, say, the age of four, was precisely 1 in 1425, it would come as a natural and even relaxing fact of life to face, at age thirty-five, the shift in that figure to 1 in 692; a change, of course, but not a vast change, with something positively encouraging in its statistical orderliness. Even for me, now pushing sixty-six, the odds are clearly with the house, 1 in 67, something to think about but not yet to bet agitatedly against. The eminent biostatistician who did this arithmetic has also calculated the effect on these odds of some of the environmental hazards we are all being so stridently coached to worry about. Take, for instance, a young child exposed to a new risk, whatever, of 1 in 100,000; now his risk in that year will be changed from 1 in 1425 to 1.014 in 1425. Not bad. It doesn't mean he can take up smoking or climbing high ladders, but he ought to be able to chew gum once in a while, even diet gum. Later in life, watching the odds, maybe using a pocket calculator, he can keep figuring the odds against his dying and comparing these with the better-recognized odds against his winning at Las Vegas or Atlantic City. Given this information, more of us may take to whistling again. ▽

#### **LEWIS THOMAS, M.D., on:**

##### **Usefulness**

Maybe altruism is our most primitive attribute, out of reach, beyond our control. Or perhaps it is immediately at hand, waiting to be released, disguised now, in our kind of civilization, as affection or friendship or attachment. I don't see why it should be unreasonable for all human beings to have strands of DNA coiled up in chromosomes, coding out instincts for usefulness and helpfulness. Usefulness may turn out to be the hardest test of fitness for survival, more important than aggression, more effective, in the long run, than grabbiness. If this is the sort of information biological science holds for the future, applying to us as well as to ants, then I am all for science.

—*The Medusa and the Snail*

##### **Self—Public and Private**

The human brain is the most public organ on the face of the earth, open to everything, sending out messages to everything. To be sure, it is hidden away in bone and conducts internal affairs in secrecy, but virtually all the business is the direct result of thinking that has already occurred in other minds. We pass thoughts around, from mind to mind, so compulsively and with such speed that the brains of mankind often appear, functionally, to be undergoing fusion. This is, when you think about it, really amazing. The whole dear notion of one's own Self—marvelous old free-willed, free-enterprising, autonomous, independent, isolated island of a Self—is a myth. —*The Lives of a Cell*

##### **To Err Is Human**

Mistakes are at the very base of human thought, embodied there, feeding the structure like root nodules. If we were not provided with the knack of being wrong, we could never get anything useful done. We think our

(Continued on page 250)

Reprinted, by permission. From *The New England Journal of Medicine*. Vol. 296; May 12, 1977. And Vol. 284; May 13, 1971.





**E**lizabeth Hardwick is perhaps the most powerful, versatile, and demanding literary woman in the United States. Winner of the George Jean Nathan award for drama criticism, co-founder and advisory edi-

tor of *The New York Review of Books*, astute political reporter, a member of several boards and institutes, influential in the awarding of many prizes, she has imposed her high standards upon a wide range of American literature. And her conversation is not devoid of frequently savage sarcasm towards colleagues who fail to meet her criteria. ("I told that nice young man, 'Honey, don't rewrite *Billy Budd*.'") Neither is she haplessly kind or perennially supportive of women writers who do not meet her demands for "high style."

High style? "It is a text that can be interpreted on many different levels of meaning, a text that is very much *written*, and this doesn't necessarily mean Nabokovian baroque. When I talk to students, they think I mean writing with a lot of adjectives, but the sparsest of styles can be the highest. I find high style in a lot of short odd bits of prose written by poets for instance—like Laforgue's little bit on Corbière. Peter Handke's *A Sorrow Beyond Dreams* is the contemporary book I most wish I could have written. Pasternak's *Safe Conduct* is a favorite I've read countless times."

**With more people buying books than ever before —1978's top fiction titles sold more than 100,000 copies each—we are, unquestionably, a nation of book-lovers. The reason? Authors are telling us who we really are**

Elizabeth Hardwick **A fresh way of looking at literature—and at life**

Inge Morath



Both books reveal considerable affinity with Hardwick's newest work *Sleepless Nights* (Random House). Hardwick shares with novelist Peter Handke a Socialist concern for the victims of middle-class morality, a boldly collagist, modernist handling of autobiographical fact which breaks through stilted definitions of "novel" or "memoir" and forges the vitality of a new genre. Like Pasternak, she uses startling alternations of childhood detail, life-portraits, and philosophical musings (the psychology of the weak, the myth of bisexuality, the nature of the creative act). She shares with both writers an unusual brevity and compressedness of form. The extreme concision of *Sleepless Nights* is not only directed by Hardwick's resolve to be totally silent about the persons most central to her adult life—her late husband Robert Lowell, her adored daughter Harriet, her closest friends. It is also due to the metabolism of her style. "Things I've spent my life thinking about come out in seven pages. My tendency to condense and distill is as much a stylistic problem as a result of my natural reticence."

Few works of recent years have been as long awaited as Hardwick's new volume. Few more richly reward our patience. Few will force us to reexamine the texture of our lives more intensely throughout our own sleepless nights.

"What's happening around us is a novel, the news has become the text of today"

She sits on a couch surrounded by the wealth of information which constantly accompanies her like a talisman—news-papers, political weeklies, literary quarterlies, art periodicals, galleys of three current novels, notes on her own work in progress. ("I'm a news addict. I love events as much as literature, I see no difference between them. What's happening around us is a novel, the news is the text of today.")

Titianesque hues of tea roses about her person, hastily assembled elegance of her dusky clothes. It is the end of a country weekend. I ask her (perhaps for the first time) what qualities she values most in her friends.

Feigned helplessness at answering such a question, russet curls shaking, the infectious late-night laugh: "Oh, honey, who knows! Hmmm . . . let's see. . . ." Then the body stills, the voracious mind zeroes swiftly towards precision: "You look for a mysterious totality to whom you can say anything. You look for friendship with women who are flawed and to whom things don't come easily, like yourself."

Another day, at lunch, she quotes with amused pleasure a passage from Flannery O'Connor's letters which reports that Hardwick's first drafts resemble chicken scrawlings. She admits that she suffers through the pain of writing to distill the tumult of her emotions; that she struggles with language to define experience in a way it can't be defined in talk; that she suffers from the result as much as from the process. Don't think we're really getting power, she says. We're simultaneously surrendering, becoming the victims, (Continued on page 250)

## ELIZABETH HARDWICK ON:

### Innocence, Seduction, and Betrayal

You cannot seduce anyone when innocence is not a value.

The betrayed heroine, unlike the merely betrayed woman, is never under the illusion that love or sex confers any special rights upon human beings.

Biology is destiny only for girls.

—*Seduction and Betrayal*

### Literature, Sex, and Guilt

In current women writers the union of license and conventionality is particularly acute; more and more they suffer from what Colette called the great defect in male voluptuaries: a passion for statistics.

The private and serious drama of guilt is not often a useful one for fiction today and its disappearance, following the disappearance from life, appears as a natural, almost unnoticed relief, like some of the dramatic illnesses wiped out by drugs or vaccines.

—"A Sense of the Present"  
("The Fiction Break-up,"

*The New York Review of Books*, 1976)

The very openness of our life, particularly of sexual life, makes the discoveries of fiction far less striking.

—"On Fiction" (NYR 1969)

### Manners and Morals

True, with the weak something is always happening: improvisation, surprise, suspense, injustice, manipulation, hypochondria, secret drinking, jealousy, lying, crying, hiding in the garden, driving off in the middle of the night.

It is time for cocktails. The moment for which all of New York works, lies, exercises, hurries, dresses.

—*Sleepless Nights*

### Marriage

The incongruity of Lady Byron was to have devoted a long life to a short marriage that ended in her youth. She had, at the church, taken an injection of poison into her veins.

When Olga and Pasternak met, the marriage with Zinaida was a "mess"—but it had that paradoxical quality of marriages in being a *solid* mess.

—"Wives and Mistresses" (NYR 1978)

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BY HOLLY BRUBACH

**A**s if to shape the tastes of the growing new dance audience, a critic of the highest caliber has emerged: Arlene Croce. The dance critic for *The New Yorker*, she is not the first to write well on the subject, but she is universally recognized as the best writer on dance in the language — and maybe the world — today, the first to discuss dance in the broad terms of our lives. She has just received the American Academy and Institute of Arts and Letters's literary award — the only dance critic ever to be granted that distinction.

To meet Arlene Croce for the first time is to have your expectations confirmed. The dance critic for *The New Yorker* should be surpassingly intelligent and witty, reserved, a little bit awesome. And she is. Croce even looks the part — with dark eyes and black hair traced with grey, a quiet but sure tone of voice. She is of medium height, she wears medium heels and dresses tastefully, with a few rather reluctant concessions to fashion.

It is only later that you come to see what Arlene Croce calls her "susceptibility" — a girl-ish willingness to be swept off her feet. She is at once sophisticated and impressionable — an intellectual groupie. Her mind justifies the ways of her heart. As the curtain goes down on the New York City Ballet's *A Midsummer Night's Dream*, she confesses that she could watch a dancer like Baryshnikov do anything, even his laundry. She flies to Washington to see him perform at the White House. Weeks later, Croce writes a "Profile" of Baryshnikov.

Her father was a textile worker, her mother a housewife. The eldest of three, Arlene de-

**Arlene Croce**

**A new understanding  
of dance and what  
it brings to our lives**

**Big new national pastime:  
ballet! In 1977,  
15.2 million people  
attended NFL football  
games, 20 million attended  
dance performances.**

Duane Michals



**ON ASTAIRE & ROGERS:**

From *The Gay Divorcee*'s "Night and Day," the true beginning of the partnership, to "Never Gonna Dance," the last of the great romantic duets, it is only two years. But in those years dancing was transformed into a vehicle of serious emotion between a man and a woman. It never happened in movies again.

**ON BARYSHNIKOV:**

To watch Baryshnikov dance for the first time is to see a door open on the future — on the possibilities, as yet untold, of male classical

style in this century.

**ON BALANCHINE:**

Sexual complicity in conflict with individual freedom is a central theme of the Balanchine pas de deux, and more often than not it is dramatized from the woman's point of view. The man's role is usually that of fascinated observer and would-be manipulator

— the artist who seeks to possess his subject and finds that he may only explore it.

**ON SUZANNE FARRELL:**

Her confidence in moments of great risk gives her the leeway to suggest what no ballerina has suggested before her — that she can sustain herself, that she can go it alone . . . She doesn't stop, doesn't wait, doesn't depend, and she can't fall. She's like someone who has learned to breathe thin air.

**ON TWYLA THARP:**

A promoter like Diaghilev . . . would proclaim "La Tharp" the herald of a new age. Which she is.

**ON SEXUALITY IN BALLET:**

Because most of the great imagery in ballet has come to us through the courtesy of women's bodies, even people who aren't sexually prejudiced may grow confused and overconcerned with sex; but to impute sexual and sexist meanings to standard ballet usages . . . is to indulge in fantasyland explorations at the Disneyland level. Ballet is fantasy, true, but even when it is erotic fantasy its transfigured realism reorders the sensations that flow from physical acts, and our perceptions change accordingly. The arabesque is real; the leg is not.



scribes herself as "an art-struck child with my head inside the Philco, listening to *Carmen* live from the Met." She grew up — in Providence, Rhode Island, and Asheville, North Carolina — poring over *Life* magazine, reading books, and "wanting desperately to be like other kids." She did not quite succeed. Two memories, two moments from her childhood that prefigured the shape of the life she would lead:

"I was very young, about eleven, I was taking Saturday courses in art at the Rhode Island School of Design. And one Saturday, instead of our usual class, we were shown movies — old Disney cartoons. I'll never forget how much the other people in my class, who were older than I, enjoyed those cartoons. They laughed, they screamed, they scratched, they discussed them afterward. And I began to think, Wait a minute — is there more here than I've been apprehending? You see, it's all a question of context. At the Council Theatre, I would have gone out and gotten a Snickers bar or gone to the ladies room. But at the Rhode Island School of Design, it was Art.

"I also remember walking into a bookstore — the kind I'd never been in before, not the kind that had Hallmark greeting cards — and looking around and thinking to myself, I don't know what any of this is about. And that was so frustrating. I didn't know what I had to do to find it all out."

She went to college — two years at the University of North Carolina Women's College at Greensboro, two years at Barnard because New York City had a glamorous kind of appeal. Her dates sometimes took her to see ballet at the City Center. "I loved it and wanted to go back, but didn't dare because I was in New York to do serious work toward a degree, and I knew that I'd become a ballet addict."

Degree — in English — in hand, Croce landed a job in publishing, as an editorial assistant. Every night after work, she went straight to the movies, then straight from the movies to the ballet. She began keeping a notebook. In 1957, there came a third prophetic experience — "an all-Stravinsky evening at the New York City Ballet, the night of *Agon*'s premiere. On that same program, I saw for the first time *Apollo* and *Orpheus*. I've never been in a keener, more excited audience. The evening had a physiological effect on me: I literally couldn't sleep — maybe for a week — afterward. And I knew that in some way my life's work was going to have to be bound up with some aspect of what had happened that night. But I didn't know how."

Croce got "sidetracked" — more jobs in publishing, a few movie reviews. Years went by before she got the idea for a magazine about dance, a journal of good sound critical writing — finally realized, in 1965, in a quarterly called *Ballet Review*. "When I started the magazine," she explains, "the idea was that I should edit it and make it a forum for writers. When I wrote, it was usually because some people didn't send in their articles and I had space to fill. And gradually, I had to make myself respectable because I was appearing in print more often than I'd planned."

So it is that when you ask Arlene Croce how she came to be a dance critic, she replies that she "sidled" into it. Without training in music or dance, she is, she claims, rather ill-equipped for the assignment. And the education she did have hadn't prepared her: "It took me years to comprehend what was the source of my joy in watching dance. I realized from the start that it didn't submit itself to any of the intellectual disciplines I had been trained in, and yet it didn't seem to me frivolous. But that kind of bind wouldn't have occurred in the first place if I'd learned to trust my instincts. We are educated away from our instincts, not only in seeing dance, but in looking at pictures, listening to music, and all the other direct sensory experiences that one is sup-

(Continued on page 253)





Hans Namuth

**A renaissance in graphics has made print collecting the fastest-growing field in the U.S. art market**

**Tatyana  
Grosman**

# **The rise of graphics in American art and the woman behind it**

**J**asper darling," pipes the small, heavily accented voice, "come into the kitchen and we have a delicious lunch now." Tatyana Grosman, the tiny, determined Russian-born woman responsible for creating a revolution in graphic art in America, is inviting Jasper Johns to stop working in the studio and join the rest of the band of printers, assistants, and friends sitting down in the kitchen of her Long Island house-cum-atelier. As usual, a huge family-style meal, with seemingly endless courses, is being served. In the spring, picnics are common, but when it is chilly, everyone gathers around the cozy kitchen table to talk about the day's progress, gossip, socialize, and relax from the strain of meeting Mrs. Grosman's exacting standards of craftsmanship. For this charming, fragile-looking creature can be as much of a quiet tyrant as she can seem an all-loving, all-giving, constantly feeding Jewish mother who simultaneously goads and rewards her brood.



BY BARBARA ROSE

As always, Tatyana Grosman gets what she wants, and Jasper Johns finally puts down the lithographic crayon he has been drawing with to join the others. His has been a long, and fruitful, relationship with Mrs. Grosman, who first persuaded him in 1960 to try his hand at lithography, about which he concedes he then knew next to nothing. He labored for three years before Universal Limited Art Editions—which Mrs. Grosman started in 1957—published his portfolio *0-9*, which has become one of the most prized works of twentieth-century graphic art.

## “Her powers of persuasion induced major artists to learn printing skills”

Although Tanya, as she is fondly known, has worked with a number of artists, including Larry Rivers, Robert Rauschenberg, Barnett Newman, Jim Dine, Helen Frankenthaler, Jim Rosenquist, Marisol, and Robert Motherwell, her relationship with Johns over a period of nearly twenty years has been the most continuous and, one suspects, the most important to her. Indeed, if she had published only the ULAE editions of Johns's prints, Mrs. Grosman would have an important place in art history.

Together, these two, who clearly have a warm personal relationship based on mutual respect, seem an odd couple: the tall, taciturn artist who grew famous as the painter of the American flag and the petite refugee from Stalin and Hitler who traveled across most of Europe before finding her way to the United States. Yet the two have many qualities in common: a love of poetry, an extreme sensitivity, a dedication to perfection and handcraft, and an extended sense of time that seems to have nothing to do with the twentieth century.

Neither the European-educated print publisher nor the Southern-born artist—both stubborn perfectionists—will rush into anything. Both would rather destroy work that does not meet what must sometimes seem impossibly high standards of quality rather than produce a quantity of commercially profitable work. For example, they are still working on a project for printing a book of all the works executed by Johns at ULAE that was initiated twelve years ago. Because Mrs. Grosman saw Johns's intermediate proofs as works in themselves and saved them all, the book, to be hand printed on an offset lithography press originally designed to prove color separations, will also include some working proofs. Like everything Tanya is involved in, it is being done slowly, lavishly, and with infinite care, patience, and attention to detail.

The stories abound regarding the lengths to which Mrs. Grosman will go to have her way. There is the time, for example, she carried lithographic stones up to Barnett Newman's West End Avenue apartment because she was so determined to introduce the great color painter to printmaking. Then there is the series of Sam Francis lithographs she published that was forgotten for nine years while Francis went to Japan, (*Continued on page 248*)



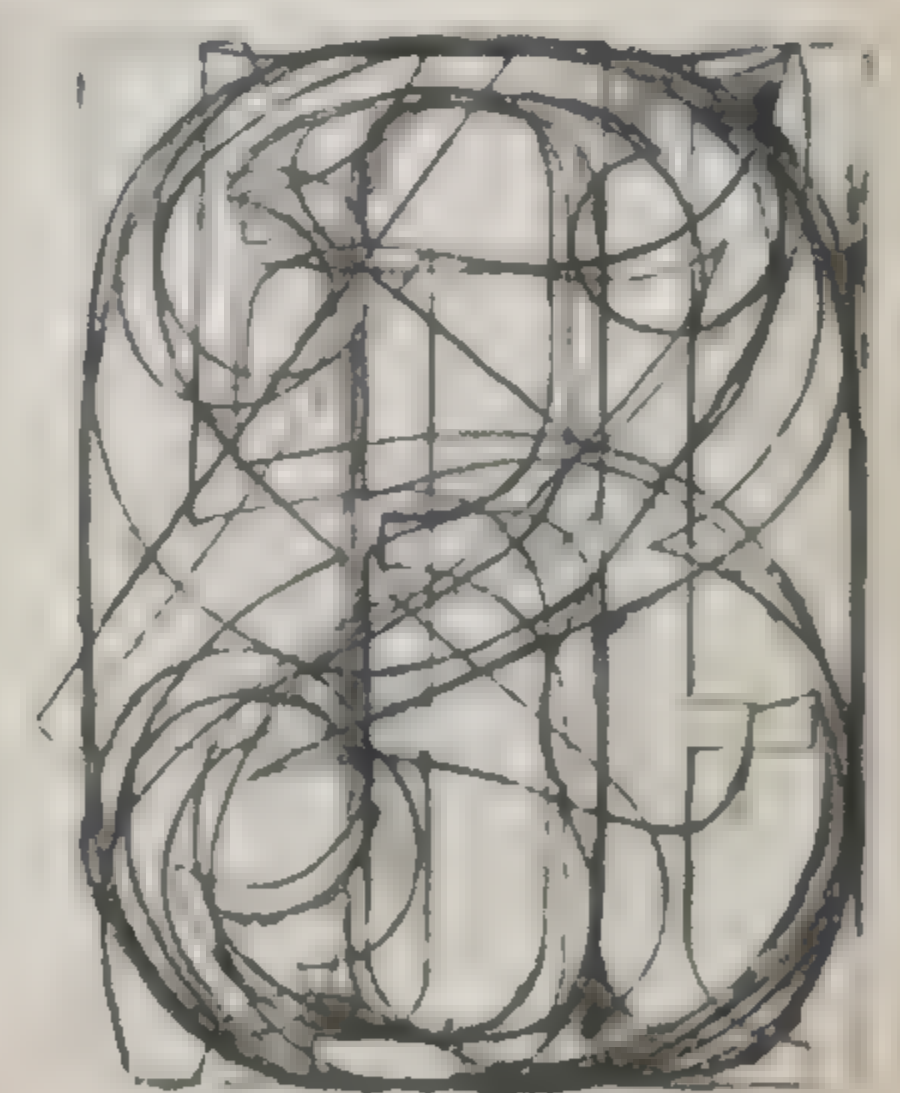
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Opposite, Tatyana Grosman; above, scenes in and works published by her firm, Universal Limited Art Editions: 1. Robert Motherwell signing "A la Pintura," 1972; Mrs. Grosman, John McKendry, Donn Steward look on. 2. Motherwell lithograph "Poet I," 1961; collection, The Museum of Modern Art, New York; gift of Celeste and Armand Bartos Foundation. 3. Larry Rivers lithograph, page from "The Donkey and the Darling," by Terry Southern, 1968-77; The Museum of Modern Art, New York; gift of Celeste Bartos. 4. Larry Rivers and Frank O'Hara work on their portfolio of lithographs, "Stones," 1958. 5. Tatyana Grosman and Jasper Johns, 1966. 6. Johns lithograph, "0 through 9," 1960. 7. Barnett Newman, 1969.



# at the sizzling center of the food world is expert Barbara Kafka who talks here about how we eat and how we live

AN INTERVIEW BY AMY GROSS

Barbara Kafka is a savant-sensualist who knows what we want to eat, to cook, how and where we want to enjoy it. As head of Barbara Kafka Associates, she advises food-industry presidents, is a consultant to restaurant entrepreneurs — creating concepts, planning menus, selecting wines—and is the first woman to make it big in an almost totally male-dominated industry. Here, Barbara talks to Vogue's Amy Gross about tastes and trends, what's real in food and what's myth, what's coming and what endures. Plus: the real Barbara—the woman and her career, as seen by photographer Susan Wood.

On the opposite page: Barbara and her assistants in her kitchen-work center, where, surrounded by her collection of pottery bowls and covered dishes—used as much as they are treasured—and her French copper pots and pans—Barbara prepares the kind of food that she believes in: stunningly beautiful to see, tasting the way food ought to taste. Simmering in the large copper pot: Barbara's own version of an authentic Mediterranean bouillabaisse; roasting in the convection oven in back: loin of pork.

For more of Barbara's food, see the following pages; for recipes, turn to page 126.

**F**ood, as Barbara Kafka says, is not just food—it's "visual style, cultural style, life style." It reflects us, how we are, as well as our fantasies. Mrs. Kafka's professional life is, in large part, a matter of sensing how and where these reflections converge. What tastes will we want next year? How are our lives changing—in rhythm, in structure—and how will that affect the way we eat? What kind of food-reality will satisfy us?

That last question may sound high-flown but listen: "We always, particularly in urban societies, have a sense that we're not quite real, that food is more real than we are,"

Mrs. Kafka says. "So we're always looking for some kind of real thing. At a given moment, a stew may be perceived as real—real-gutsy, signifying home, warmth, peasant, and so forth. Or a fancy French dish may be perceived as real—real high life, real culture, real style. What you want to look for is: what is the reality that people are going toward? What will give people a sense of reality?"

Barbara Kafka asks interesting questions and answers questions interestingly—with wit and dramatic intensity, drawing on a range of intellectual disciplines, rooted always in an earthy, no-nonsense sensibility ("I am interested in the conceptual side of food and cooking—but that doesn't mean I don't just love food and love to pig out and eat . . .").

All of which she brought to bear one morning on the subject of our food and us.

## *On the food boom of the 'seventies*

In the 'sixties you could pick up a daily paper and read that your hairdresser was at So-and-so's party dancing with So-and-so. He was a star, baby. Now it's the chef who's the star, or the restaurant or the food critic. There are many reasons for this. The 'sixties were a relatively affluent time. Now, people are retrenching financially and therefore they're spending more of their budget on food: Americans have always spent proportionately less money on food than any other nation in the world. With food using more and more of our money—which is our energy—it signifies in a different way. We've also become more conscious of health and its relation to food. We travel more—we're exposed to more different kinds of food. And we're a socially mobile people, in terms of where we live and the level of society we hope to inhabit. You can change your life style

(Continued on next page)

Susan Wood









Barbara Kafka's cooking secret: constant tasting

(Continued) more quickly and with less money by changing your food and the way you entertain than by changing where you live or the way you speak. Food is an easy way to link on to culture.

#### ***The crest of the wave?***

My feeling is that we've seen a peaking phenomenon—that the people who were into food because it was fashionable are giving up food. They're into God knows what, but something else. I think you may hear people saying, as the new chic, "Oh darling, I don't care what we eat—just come over and we'll *talk*." But the fallout from food, the residual experience, will be greater than from fashion. If you have eaten good food, you will not be happy eating bad food. That doesn't mean you may not have a nostalgic affection for a Mallomars. I have been known to eat Wonder bread, mayonnaise, and tomato sandwiches with great glee at a certain hour of the night.

## "If I never hear the phrase al dente again, I'll be happy"



It's possible, too, that people will cook more—as an expansive, creative, leisure activity rather than as a providing activity. Most of the *cooking* we talk about is for entertainment purposes rather than for home consumption. We're seeing much more leisure and there are smaller families: I think that means there is more self-absorption in leisure activities. And food is a very forgiving form of creativity: if the meal I make isn't perfect, people may still enjoy it.

#### ***Eating patterns—changing greatly***

There is something like two meals in

five currently eaten outside of the home, and it is fashionable now to predict the figure will go up to three or four meals in five in the next ten years. Well, you have to be careful of most predictions because they take only a limited number of factors into account. It may happen that because of a shrinking economy, Americans, for the first time, find that their home is their greatest single financial asset, which has been true, say, in France, for centuries. What this means is that a man's home is not just his castle: it's his equity. He's going to take care of it; he's going to have to spend more time with it; he can afford, perhaps, to go out less than he did.

#### ***The "family" meal***

A more frightening development for me is how few meals are eaten together. The family is not having breakfast together—the kids don't really eat breakfast or they grab it themselves; the father eats on his way to work; the working woman sits at her office desk and has her coffee and her Danish. Obviously, the family isn't having lunch together. For dinner, the kids probably come home from school before five o'clock—they're hungry, they grab something to eat or go out and join a group of kids. There's a great phenomenon of ten- and eleven-year-olds cooking for themselves or for the family because mother isn't home from the office. And the parents go out to entertain and socialize, cutting down further on the number of meals together.

The whole phenomenon of the meal has changed. More rushed meals. More meals eaten alone. There are many more single people who have to cook for themselves. The differentiation between the entertainment meal and the . . . *personal*

(Continued on next page)

The scents and tastes of June: poached pears with pear sherbet, above; poached chicken surrounded by new garden vegetables, right







*Borscht, right, encircled by all the "fixings"; below: shrimp quenelles in watercress sauce, prepared by Barbara's no-fail method*



Susan Wood

When Barbara Kafka cooks (all dishes here by her), the colors, the textures, count just as much as the tastes

#### TYPICAL KAFKA MENU

Shrimp quenelles with watercress sauce

Borscht

Poached chicken surrounded by lightly cooked early summer vegetables\*

Poached pears filled with pear sherbet

\*Or accompany with baked tomatoes, zucchini custard, new potato casserole

(For recipes, see page 126)



## WHAT COUNTS

(Continued) meal, let's say, because "family" meal perpetuates a fallacy: What do you mean by family?

Do you mean a family of two—a man and a woman living together? Obviously, there are many more childless households, and those people often will cook together or take turns cooking. And a great deal of their eating is done outside the home. So that's one kind of family

"When people realize that maple syrup is as much a delicacy as caviar..."

meal. A hamburger, a steak, a piece of chicken—something you can do easily for one person would be the quintessential family meal today. Spaghetti with sauce. An easy and large pot of something. It depends on economics—can I afford to make a roast? But the idea of the family sitting down together—that's a very nineteenth-century concept.

### Shifts in taste

There's been a statistical decline in the use of sugar, indicating a change in the taste for sweetness, and there's no doubt that lemon is already in and vinegar is certainly coming in. Now, I really hate simple chic statements—Mrs. K heralds the arrival of new lemon taste! That's garbage. Everybody always liked lemonade. But: do people like their lemonade less sweet now? I think so. Is our general perception of sweetness changing? Will we perceive something as "sweet" with less sugar? Yes. That's how you notice the shifts in taste.

Gallo used to produce wine with 2 percent residual sugar. They're down to something like .75 percent at this point. That's an enormous difference, and we're talking on a mass level—Gallo is the largest wine producer in the country.

There's more orange juice being drunk throughout the day, not only because it's more easily available than it used to be but, in addition, it has that citrus, acidic taste balancing the sweetness. This shift will probably continue, and it's related to people's wanting more intense taste. In New York, we've certainly seen the Szechuanese-restaurant event—Cantonese cooks becoming, overnight, Szechuanese cooks in order to please their public. And all over the Southwest, of course, you have the massive increase in

Tex-Mex and highly seasoned food. Where food is bland, the food manufacturers are five to ten years behind the taste of the people: the American public is much less squeamish than it used to be, and much more interested in strong taste.

There are, I think, complex reasons for this. One, is that people travel more and are exposed to different cultures. Also, we live in a hyper-stimulated culture—we're constantly bombarded with sensual stimulation; and, for food to

compete, it has to taste *more*. Another important reason is that we have less good, less varied basic ingredients. When you have a tomato that tastes like its cardboard container, you

have to put more on it to make it taste like anything. So the dressing is going to have more vinegar, more lemon, in an effort to re-create that sense of the fresh taste, the real taste. Then I'll probably add . . . what will I add? I'll add chives or another herb.

### The taste of freshness—the real taste

If I were going to suggest possible endeavors for small groups of people, I would say you could go into the herb-growing business. We already have parsley, chives, and dill, and there's no reason we shouldn't have basil, tarragon, sorrel year-round.

As the interest grows—and I think it will—a business of that kind will become more profitable, and there'll be more of these green herbs. Like real bread, real farm things, a real vegetable—a perfectly cooked ear of corn, for example, anything where the color, the taste, gives you a sense of spring or summer, a non-

### Less, and the illusion of less

Michael Korda, the editor-in-chief of Simon and Schuster, wrote a really funny and rather perceptive piece describing the most "in" meal as going to The Four Seasons Bar Room and eating as little as possible for as much money as possible. And that's really true, although it's a limited phenomenon. The *nouvelle cuisine* really hasn't caught on in New York, because it really is less. It's lighter and people feel somewhat cheated by it. There are still a lot of people who want a lot on their plates, a lot for their money.

It's very complicated what "less" really is all about, and whether it's an illusion of less. People are eating fish because it's "light." Well, I may have my piece of fish, but if I also have my *beurre blanc*—which is a very popular sauce now, and is perceived as light, but in fact is not—have I really eaten less than if I had eaten a piece of grilled steak?

Yes, I would say that over the next one hundred years, people may eat less. People may even listen to the McGovern Report and to Frances Moore Lappé, who say that we should be getting more of our calories from combinations of non-meat, carbohydrate foods. I think people will eat less meat, but primarily for economic reasons. People's eating patterns have deep and irrational sources and are very hard to change. I think the greatest change we've seen is in drinking habits. If you go into situations comparable to the Mike Korda story—I remember when we in the publishing crowd went out and everybody drank before lunch: it was sort of one of the perks of being underpaid. Then they went to white wine. Well, by now, a third of them are drinking Perrier. That's a rapid change.

"Food is a very forgiving form of creativity"

urban environment—fresh green herbs will be deified in some particular way.

### More texture

Another way to compensate for the loss of natural flavor is with texture, because it's a function of taste; it gives the illusion of taste. So you've already seen Kentucky Fried Chicken adding the extra-crispy variety. More nut desserts. More raw vegetables, lightly cooked vegetables—if I never hear the phrase *al dente* again, I'll be just as happy. Everything is *al dente*; fish is *al dente*. What does that mean? Italian toothy fish? But people are looking for more texture: rough, crispy, crunchy, uneven—variations in texture, size—to compensate for flatness of taste.

### "Light" is last year's word

What has happened and will happen in food is usually prefigured in art, if you look at it well. The history of art in the last eighty years, certainly in the avant-garde, has been one of reductionism. If you look at the post-Cubist Picassos . . . if you look at a Frankenthaler [a Helen Frankenthaler is hung across the room] the canvas is stained; there isn't a complication of detail. Now, if you look at our most recent paintings, they're beginning to be more complicated again. Literature: We had Hemingway and pseudo-simplicity; the Strunk style book and the unadorned prose—all of that. Well, people are beginning to write pretty florid

(Continued on page 251)





*Barbara Kafka and executive chef André René, right, test-tasting in the kitchen of NYC's Windows on the World while sous-chefs look on*

# Barbara Kafka and her work world—

ON-THE-SCENE NOTES BY SUSAN WOOD

## Background:

Sent on assignment to photograph Barbara Kafka—the first woman to reach the top layer in that male-dominated, multimillion-dollar piece of cake, the food industry—I am fascinated by her style, a shifting of gears from stonewall domination to friendly persuasion. Want to learn more about her. What makes her tick? How did she get where she is? I must talk with Barbara's colleagues and friends.

## First impressions:

Barbara Kafka is a Radcliffe grad with a streetfighter's guts. She has a brain that should be registered with the police—like the hands of a karate black belt. She didn't get into the Food Industry's big league by some corporate climb. That route seems to have dead-ended in public relations or home economics for the women who tried it. Barbara appears to have been lowered into position from some scholarly height . . . or perhaps she arrived by magical birth from the head of her mentor, Joseph Baum.

**Talked with Joe Baum**, the genius restaurant creator of the New York World Trade Center's Windows on the World, who hired Barbara to help him bring that restaurant into being, and ultimately to work with him on almost all of the twenty restaurants that feed twenty-five thousand people a day in that 107-story building.

"When I hired Barbara to buy the table-top service for 'Windows' a year

before it opened, she soon became an essential part of my team. She was an extraordinary contributor whose range of knowledge in a variety of disciplines was invaluable—a person who learned by an extraordinary power of osmosis. She ended up buying the table-top service for all the restaurants in the World Trade Center complex, as well as selecting the wine, hiring the cellar master, advising on menus, and teaching the chefs new tastes and tricks. Barbara understands the politics of the professional kitchen and she has the ability to establish her credibility, plus the practicality to work with people."

**Talked with Peter Ashkenasy:** (Ashkenasy is president of American Hospitality, an owner-operator restaurant-developing company. He hired Barbara as the "food" part of his team that presented a proposal for redoing the restaurant in the CBS building, to William Paley, president of CBS.)

"Barbara comes on so strong, that had me worried; but I knew she was a smart lady and could handle herself. Three people gave their presentations first. Paley wasn't showing much reaction—we didn't know where we stood. But, about ten minutes into Barbara's presentation, I looked over at Paley and knew she had sold him. He was totally absorbed and smiling and could hardly take his eyes off the food set up on the counter behind her, brought in by Barbara for this occasion.

(Continued on page 253)

*The president of Barbara Kafka Associates in her kitchen headquarters*



Susan Wood



With two big movies so far — *Days of Heaven* and *Invasion of the Body Snatchers* — and two more to go — *A Man, A Woman, and A Bank* and *Cuba* — it's been a quite a year for Brooke Adams. Suddenly, she's a "star," a name people are talking about. But — and it isn't terribly surprising — it hasn't happened overnight.

She describes herself as "a New York kid" whose family business is show business: her father is a retired television executive and producer; her mother, a former actress; her sister Lynne, with whom she shares a house in Hollywood, a soap-opera veteran. She's been "in the business" from the age of six — summer stock, Off-Broadway, television, one or two bit movie parts. Working without the fanfare until *Days of Heaven*. Even then, "they had the party without me — I was in Spain filming *Cuba*."

It's just now catching up to Brooke Adams — this thing of being a recognizable star. And, while all the trappings are undeniably fun, sometimes frightening ("being mobbed by professional autograph-seekers") — they haven't turned her head. Ambitions: To be on Broadway. To dance. To write — stories, screenplays. To do more films goes without saying. But for the moment, "This is a time to stop, to take stock, to really think about what I'm going to do next." Just thirty, she says, "I like the idea. Everyone is thirty today. Everything seems directed to our generation."

When asked about the kind of stamina it takes to get through a movie — and a movie career — Brooke answers, "I become obsessed with a film. The whole thing becomes an energy focus. I'm cut off from the outside world. During the last weeks, I feel I'm just not going to make it." Clearly, she does.


WHAT COUNTS NOW...



# BROOKE ADAMS

*What counts now for a young actress or television personality—a different kind of thinking, a new approach to living and working. You'll see it on these six pages, starting here with Brooke Adams . . .*





What counts now  
for summer dressing . . .  
the right tops.  
If you have them, you have  
it made. Here, this summer's  
best rugby-striped tops.  
Opposite, a whole new look  
—new texture— black-and-iris  
striped terry jacket,  
white terry pants . . . it's a long way  
from the world of active sports!  
Dorothee Bis. Jacket, about \$135;  
pants, about \$65. Both,  
cotton/nylon. At Dianne B., NYC.  
The classic, this page—orange-  
and-blue striped cotton rugby shirt,  
small white collar, Rugged Wear.  
About \$26. Paragon, NYC;  
Rugged Wear, Narragansett, RI.  
Hair, Garren at The Plaza; makeup,  
Alberto Fava. Accessories,  
next to last page, this issue.



## WHAT COUNTS NOW...

# SUSAN SARANDON

*What counts most for Susan Sarandon*

*is a certain flexibility, an openness to change:*

*"I don't plan ahead. I live in the present"*

One of the first things she tells you: "I'm very close to the fabric of my life. It's all very immediate. I don't see the long-term consequences. The major events and turns of my life have not been planned."

One of the first things you realize: the flexibility comes out of a very direct, down-to-earth intelligence. Susan Sarandon goes her own way. Breaking the "rules." "By not being typed too closely," she says, "I've been able to make the jump from ingenue to interesting woman." Her first movie role was in *Joe*, a low-budget, unexpected hit. Another early role — in *The Rocky Horror Show*, a cult film that continues to draw crowds. More recently, she played the mother/prostitute in Louis Malle's *Pretty Baby*, a gypsy/mother in *King of the Gypsies*. One of the reasons acting attracts her: the obvious flexibility, unpredictability.

Soon to be released, *Something Short of Paradise*, a movie that marks another change of pace — "it's a modern romantic comedy" — in which Susan stars with funny-man David Steinberg. "The humor derives from the attempt to have an equal relationship." Her favorite roles — "about people trying to reach out."

The fact that Susan Sarandon is an actress doesn't surprise her, "but I wouldn't be surprised to be doing something else." And, in fact, her current work-in-progress is something else: she's collaborating with Louis Malle on a screen adaptation of Joseph Conrad's novel, *Victory*.

She attributes her energy to sheer tenacity, stubbornness. Equally, to physical activity. "I run. I jog. I go to a gym when I'm in New York. I just have to do something. It isn't a weight thing. I don't have a desire for sweets. I don't drink. I don't smoke. My body doesn't tolerate what isn't good for it. If I wanted to cultivate a vice, I'd be very frustrated."







*The top story continues . . . in white. White with a new sheerness . . . white worn with wonderful white linen trousers—classic summer dressing at its best! Opposite, newest take on a T-shirt—shadow-striped white terry, with a body-close fit, bateau-neck, short sleeves rolled high. Christian Dior Blouses; cotton/rayon. About \$22. Bergdorf Goodman; Burdine's, Miami; Dejong's, Evansville, IN; The Milwaukee Boston Store, Milwaukee; Swanson's on the Plaza. This page, the new look of a classic shirt in the sheerest white silk voile, unbuttoned, sleeves rolled—part of this summer's body-focused way of dressing. Carole Little for St. Tropez West. About \$70. Bergdorf Goodman; Filene's; Lazarus; Bullock's. Trousers, both pages, Reminiscence Ltd. About \$42. Reminiscence, NYC; Gentlemen's Quarter, Philadelphia; Rain, Atlanta; Camp Beverly Hills. Hair, Garren at The Plaza; makeup, George Newell. Accessories, next to last page this issue.*



WHAT COUNTS NOW...



Call her a trailblazer, a full-spirited young woman taking on a new role for women in the sports arena. As a sportscaster for *The NFL Today* show, Jayne further defines the image of women in sports today. The proof of her success: the support of the people she respects most — the superstar athletes she interviews — Terry Bradshaw, O.J. Simpson, Joe Namath, Muhammad Ali, to name a few. “They don’t see me as an ornament; and, as long as they respect me, I don’t care what anybody else thinks.”

Handling a hectic travel schedule — a weekly Los Angeles-New York flight for the show, and taping interviews all over the country — an acting career (a made-for-TV movie is in the works), and a marriage requires discipline and the agility of a broken-field runner. “Eating right and exercising is crucial to feeling good — and looking good. If you don’t, the camera will show it.”

Convenience is the catchword for Jayne’s travel/beauty regimen. Her traveling “uniform” — jeans and a sweater. “I do my own hair and use my own makeup, even for the show, so I know I’ll have the rust and amber colors I prefer.”

This natural, no-nonsense approach is indicative of the edge that got her the job. “I was at ease before the camera and I established a good rapport with the broadcasting team. I did it very simply — just by being myself.”

# JAYNE KENNEDY

*For Jayne Kennedy, it's the art of balancing two careers and a private life. What's vital? Energy that comes from good health —and an insatiable curiosity about her work. “I take a great deal of pride in whatever I do and I'm going to keep improving”*





More of this season's best new tops. . . . Left, the extra-long pull-over sweater in navy-and-black horizontal stripes. Here, with Fernando Sanchez' white drawstring pants in cotton sateen. Sweater by Angelo Tarlazzi, about \$135. Ultimo; Lina Lee. Pants, about \$50. Bloomingdale's; Jordan Marsh, FL; Harold, Minneapolis; Frost Bros. Bullocks Wilshire, Wilshire Blvd. High on color—dash!—for evening, right: Thea Cat's black silk crêpe de Chine (Horikoshi) "bubble top" with splashes of handpainted color—chrome yellow, red, turquoise, and ultra-violet, over narrow pull-on pants in ultra-violet. Top and pants, about \$370. Bergdorf Goodman; Caché, Miami; My Sister's Circus, Chicago; Sakowitz; Capriccio, Scottsdale, AZ. Both pages: Hair, Kerry Warn; makeup, Sandra Linter. Accessory information, see next to last pages.

Chris Von Wangenheim



P

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Orlana  
This coat  
is a real  
statement. It has  
a deep and  
sophisticated  
European look.  
It's a coat  
that says  
a lot about  
style and  
elegance.

YVES  
SAINT LAURENT

Symbol of his  
whole approach  
—a look that's  
always soft,  
always alluring.  
Here, for day,  
his untailored  
suit-in-pieces:  
velvet jacket and  
skirt, silk  
print blouse  
...the prettiest!

How to look  
at the  
EUROPEAN READ





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**UNGARO**  
*Unexpected success: the chemise. And the whole idea of a dress again as a look for day, for dinner, for a certain easy charm.*

**CLAUDE MONTANA**

*Most-talked-about look in Paris — for the shape, the shoulders. The surprise: this look is done without heavy padding, without stiffness... it's all in the fabric ...the design*

In a season of exaggerated clothes — clothes designed for runways and circus tents; in a season where “shape”—as in hard, constructed shape — stole the headlines, you might come away thinking that was all there was. But the fact is there was more to the collections than stage gimmicks and special effects. Our choices from the ready-to-wear collections were picked to give you the other side of the story—an easier one to take...and to wear. The clothes on these four pages represent news, but *soft* versions of the news. Clothes that look good, that move; clothes that haven't lost the ease and attractiveness American women expect from fashion today. The secret: knowing what to look for...the kinds of clothes—the differences—you see here and on the next two pages.

Y-TO-WEAR

Reginald Gray





Coming into the picture again — the dress...for day, for dinner, under jackets and coats, on its own. Dresses with a new — and unmistakable — narrowness of line, all body-close, all soft, all welcome! What you see here is only a beginning. *From the left, Thierry Mugler's small knitted dress and jacket...Marc Bohan's narrowest narrow chemise...Lagerfeld's prophetic coattress — more dress than coat — it's a sure signal of shape (and dresses) ahead.*



new dress a narrow dress

Unexpected charm — the dinner

On these two pages, the options. Soft versions of the new looks from Paris and Milan — the versions we've picked for their appeal, their attractiveness, for the way they work in real life — not on a runway...

HOW TO LOOK AT  
THE EUROPEAN  
READY-TO-WEAR

By now you know, it was a year for suits. Some of the best — and certainly some of the most instantly appealing — the dinner suits. Because they work for the kind of evening life most women lead — for restaurant/theater evenings, small dinners, for all the times you want to be more dressed than day without being "too dressed." A dinner suit does it — the pulling together and the charm is always there. And it was everywhere. *Above, left to right, in Paris at Saint Laurent, Chanel, Dior; in Milan, at André*

p a r



The softer suit for day — no stiff construction, no tortured shapes, no toughness. The way it's done — the things to look for — unmatching pieces, knitting, gentle shaping. *Below, left to right: Valentino's pants suits (built-in ease) — unmatching pieces, the jacket with a small, quick fit, and a knockout blouse in taffeta... At Givenchy, where suits are the message, two of his softest — in knit, in unmatched pieces (one of the prettiest touches, the embroidered knit jacket)... From Basile, a tweed jacket, soft skirt, different colors.*

there are suits and there are options soft suits like these



Coats were attention getters — sometimes for the wrong reasons. The right ones — the best coats — coats that had shaping with softness, without resorting to heavy padding, exaggerations. Sometimes, the softness was in the fabric — *near right, Ferre's 3/4 coat in grey leather...sometimes it was in the tailoring — center right, Armani's narrow-falling side-draped coat...sometimes in a combination of both — Lagerfeld's standout leather coat, far right.*



Coats softened by design by fabric

Reginald Gray





### *suit...the most appealing news*

Laug; in London, at Jean Muir. Part of the charm: the things that go along with a dinner suit—a new focus on legs (all the skirts are narrow, shorter) ...and this season, the focus on a terrific new pump (good news in itself!). And—key softeners, key things-to-own—wonderful blouses.



### *The difference for big evenings*

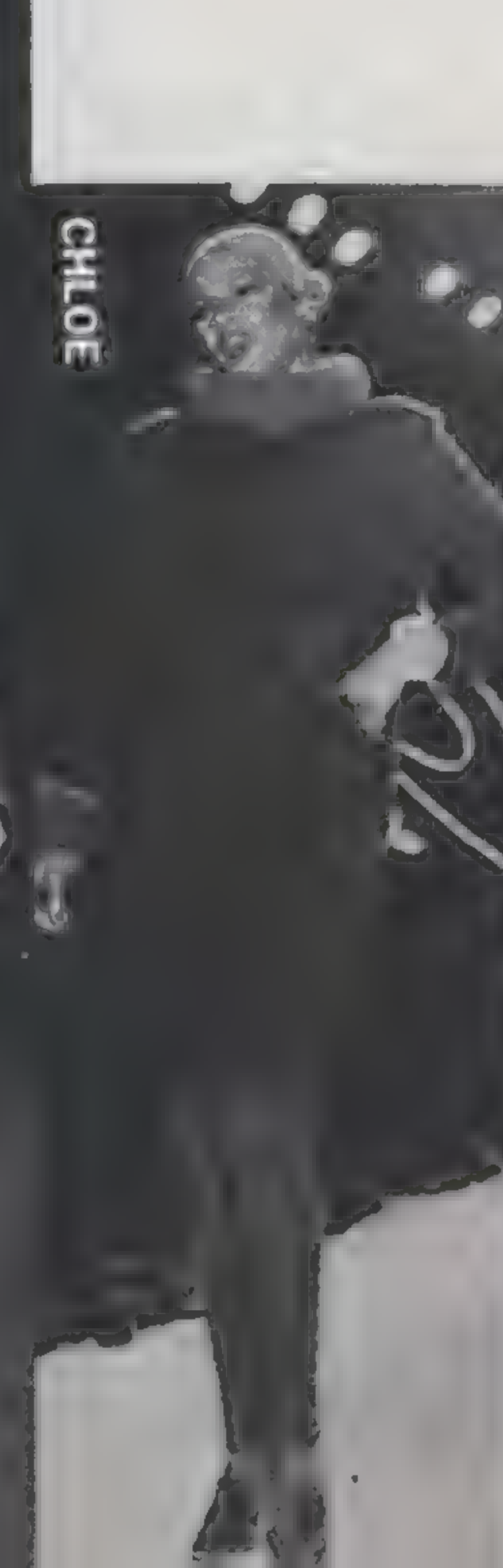
**B**ig evenings always turn on luxury. What was new—the ways in which that luxury was handled. Extravagant fabrics worked in new shapes...in a new evening coat—an irresistible look at night. In gold brocade, *above left*, from Valentino.... And a new evening jacket—this season's surefire collectible. *Above right*, in beaded taffeta from Claude Montana—his most romantic evening!... Then there's the kind of luxury that comes from perfect line—stripped down, sophisticated, as narrow as narrow can get—the kind of big-evening dressing you saw at Saint Laurent. *Above center*, one of his sleek “Chinese” dresses in black.

# M I S L A N

## *What changed the look—the mood—of suits, coats, dresses? Knitting: the key softener across the board*

**I**n almost every collection knitting was a star performer. And where there was knitting there was softness...in coats, dresses, suit. *Below*, from the left, the knitted coat with a matching two-piece dress at Saint Laurent...Lagerfeld's first-out suit—in knit! A look to keep your eye on now....At Krizia, the smallest body-fitting knit dress in coral-y pink under a cloqué jacket....More Lagerfeld knitting—his hit chemise shape and hit coil-of-knit “necklace” course!—top-form knit-dress with a soft, body-

new accessory—a fat ...At Missoni—of ting...the two-piece close shape.







JUST ADD WATER!

The minute you see it . . . you know it's the rage everywhere! The new Santos watch from Cartier 18K gold/stainless steel, a sapphire stud stem. \$1,250

What you need most at the beach: waterproof makeup. And, if it also contains a sunscreen, as lots of these things from Maybelline do you're way ahead. Here, Moisture Whip, Perfectly Clear Lipstick and Pink Creme Blush. On the eyes: Cinnamon Ultra Velvet Powder Eye Shadow. Makeup by George Newell.



... It's all you need with the great new accessories, the glamour hitting the beach. Here, the best new watch ... the big news in belts: rubber! ... with wit, style, a different decoration. To wear in and out of the water ... on swimsuits, on summer clothes.

Now waist-wrapping can be the thinnest, lightest rubber a red stoneware buckle with violet glass And you wear it on a crisp linen dress Terrafirma. \$45

The impact of bright yellow tubing, silver buckled, circling a small (has to be small) waist. Ruza for Elegant.. \$12

A faceted emerald-green stone in a golden setting on black rubber The surprise on a white maillot, sateen jeans By Tess Sholom for Tess Designs. \$30

Élan is a sculptured sterling-silver buckle on a black rubber belt. Barry Kieselstein-Cord \$300

A good one to hook on to: slim nylon webbing belt with the kind of buckle mountaineers use Joseph Mazer. \$18

All prices approximate. Details, stores, next to last pages

Even texture news. brown grooved rubber with a black ridged plastic buckle Michael Kaiser. \$5

The most fun: a belt that's strands of neon orange rubber tubing caught in a buckle of red stoneware and gold glass Terrafirma. \$45



With  
these  
new  
bathing  
suits,  
the  
glamour's  
built  
in...  
more  
detail,  
more  
decoration

With all this bareness, you really need protection from the harmful effects of too much sun. It's as easy as applying a sun block. There's a brand-new water-resistant one with a very high sun protection factor—19—from Clinique. Not surprisingly, they call it 19 SPF. Also from Clinique, a water-repellent tinted sun block, Continuous Coverage, which not only protects your face but comes in six wonderful shades to match your skin. And if wearing sunglasses has left a raccoon-like white area around your eyes . . . just blend some Continuous Coverage on lightly with your fingertip.

It's not that they aren't real bathing suits . . . you can certainly swim in them. It's that the suits on these and the next two pages go one step further. You can wear them with a skirt or pants to disco in . . . under a jacket as you would a camisole. What they don't have . . . a place to hide. The shape you're in really shows! Both of these in body-close nylon/Lycra by Gottex.

*Near right:* The most glitter . . . rhinestones on a black bandeau top, a string bikini bottom. About \$40. Late June at Benelli, Fort Lee, NJ; Lu Lu's Lingerie, Birmingham, MI. *Far right:* Now a skimp of white bikini suit has a dramatic black metal leaf as a clasp on the bandeau. About \$40. Late June at Saks Fifth Avenue; Ricci's, Seaside Heights, NJ.

Accessories, next to last pages. Here, and on the following two pages, hair and makeup by Franklyn Welsh of Vanity Inc.



...JUST ADD WATER!









The excitement continues... and a more glamorous maillor takes shape. Above: strapless shirted black with red dots—the news from Cottey, \$49. Beyond the beach below: strapless maillors studded with stones! To wear for swimming and disco dancing.

a new design at home. Left: deep blue with turquoise from Giorgio Sant'Angelo, and matching hip-tied pants—he always takes body dressing all the way. For Sinclair: Maillor, \$56; pants, \$48. Right: the way Givenchy does it—his bright blue maillor flashed with rhinestones, \$64.







Another way to do some of the previous stuff, plating.  
 Above left, a sleek black maillot outlined in red, held by a red webbing belt.  
 Roxanne, \$36. And above right, very plating on a bare red bikini.  
 Hobby, \$29. Below, one of the best shapes this summer — jantzen's.

plating, sun/body suit in black and white, with a criss-cross back. \$27.  
 Last — not least — the sun protection that goes with all of these.  
 For Buena Protective Tanning lotion 15 — it helps to keep skin soft  
 as it protects. All prices approximate. Details, stores, next to last pages.

...JUST ADD WATER!







1. When summer finds are summer Fords:  
her narrow-legged jeans in white canvas (\$36),  
champagne-color "sweatshirt" (\$32)

# SOONER FORDS



2. Classic American look: the white jeans, with a man's navy cashmere



And in a way when it's  
 what you want, want you  
 want it, and the price is right.  
 That's why you'll find  
 everything in House of Cards  
 from key collectibles  
 for casual summer dressing  
 to the kind of clothes  
 that always come through  
 day to day, day to evening.  
 The kinds of clothes you see  
 here from Charlotte Ford  
 a designer you can count on  
 again and again  
 for great-looking shirts  
 and tops and great-fitting  
 pants to wear with them—  
 all in a range of terrific colors,  
 at down-to-earth prices.  
 It's a very easy—  
 very modern—way  
 to work a wardrobe.

4. Easiest way to dress for easy evening: a silk sweatshirt (\$68), silk jeans (\$54)

—each in bright, bold color. And more color: Alexandra de Markoff's Light Red Lipstick.

pullover (\$95, from Paul Stuart)

3. Key collectible: the seasonless soft-tailored charmeuse

shirt Ford does in a dozen colors (these, plus 8 more—\$68)



5. One is not enough: a stock-tie silk shirt to wear with pants, to

slide under a suit jacket, to own in any of seven sensational colors (\$56)

All prices approximate. Details: stores, next to last pages.  
 These 6 pages: hair, Kerry Warn; makeup, George Newell.



1. Pack up and go! The best new luggage is black ... light as can be. \$35-\$250



3. Danskin's body-dressing, bareness, color

... comes in terry now. \$14. Diamond studs

by Elsa Peretti of Tiffany



For waist watchers: Joseph Mazer's vivid webbing belts (\$6) ... super on swimsuits!



8. To spike summer whites ...

5. Wherever you go ... Ralph Lauren's T-shirt dress ... bright, slide-y, slimmer. \$40

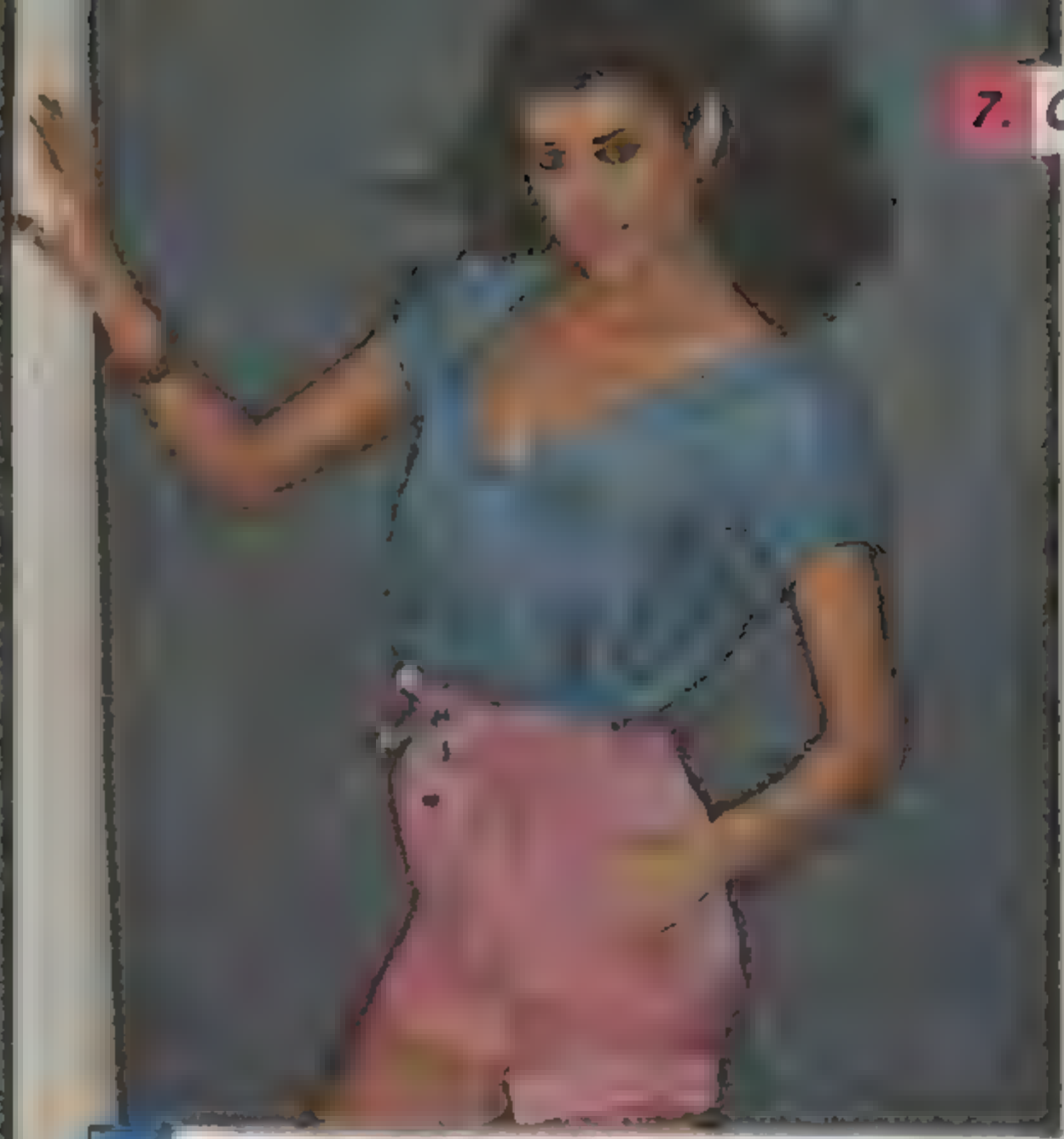


4. What a little iridescence does for a purple T-shirt! Jones New York. \$23

12. You can't have too many crayon-colored







7. Camisole catch ... rugby striped, spaghetti strapped. "g" limited. \$13



6. The big change in shirts (\$32), shorts (\$38)

... neon shades of nylon parachute cloth! AIX



a leather handbag in a confetti color. Pitti. \$75-\$90

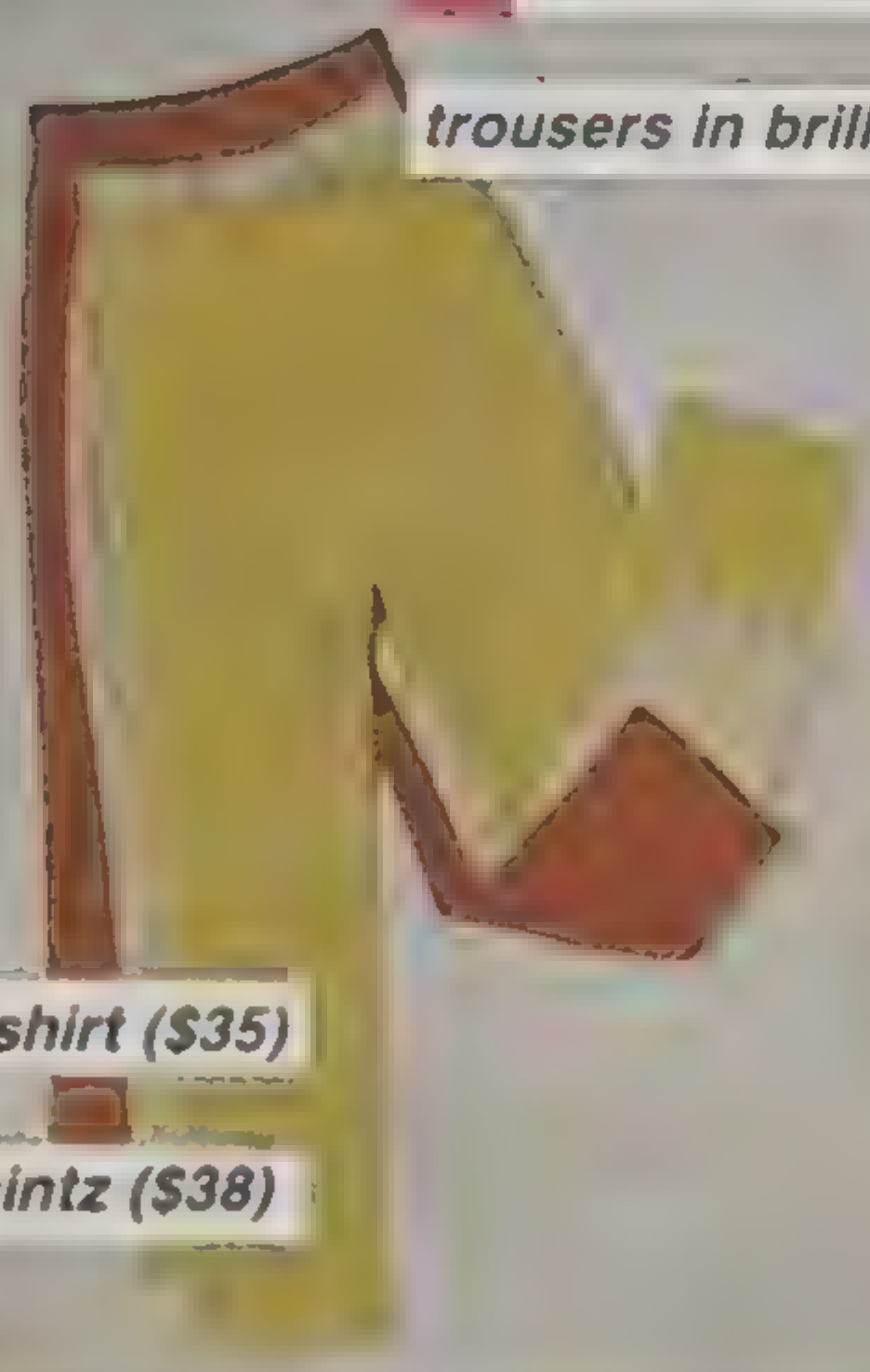


9. Close, bare, all-body ... Cathy Hardwick's cropped pants (\$36), strapless top (\$32)



10. Western Wear! Ralph Lauren's new shirt (\$35)

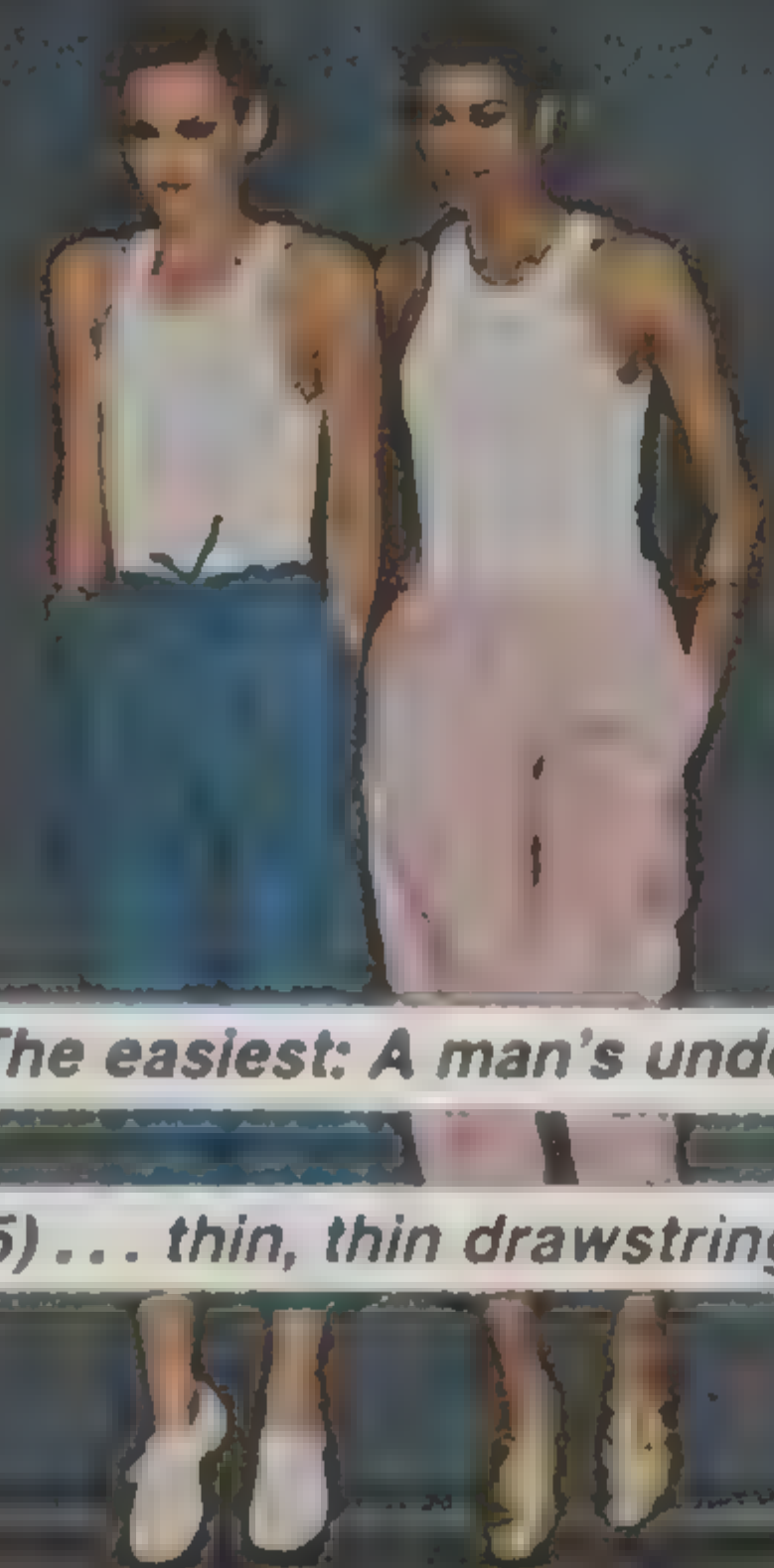
... the new take on Jag jeans—shiny chintz (\$38)



11. Basic, unbeatable "blue-chip" ... a man's trousers in brilliant linen. Reminiscence Ltd. \$42



cotton-knit pull-on shorts. Hue. \$8



13. The easiest: A man's undershirt (Jockey International, \$2.75) ... thin, thin drawstring pants (Fernando Sanchez, \$50)

14. Summer uniform: a tank with a bit of hug (Anywear, \$10) ... jeans with a bit of sheen (Stephen Burrows, \$33)

1 Nobu/Patrick Demarchelier





1. All-star lineup: velours jogging pants (\$44), Jer Sea of Sweden



2. Revised standards: side-button knit top (\$18), Lady Manhattan.



3. This-summer sandal—the mule! Vittorio Ricci's woven leather in fourteen colors (\$130)



5. Everywhere this year—the rugby-striped T-shirt (\$28), Rugged Wear

4. Legs, color... shine! Cotton chintz shorts (\$30), Anne Klein Jeans. Cotton ribbed tank (\$2.75), Jockey International



SUMMER FINDS

Cotton chintz pull-on jeans (\$33) Stephen Burrows' Jeans

7. Great shape—DDDominick's wool baseball sweater (\$32). Bare jersey top (\$70), Stephen Burrows for Pat Tennant. Great color find—Max Factor's Sinful Red Creme Shine Lip Color

6. Classic cool: white woven cotton jumpsuit (\$44), Willi Smith for Willi Wear

All prices approximate. Details, stores, next to last pages.



# THIS SUMMER'S CAPSULE WARDROBE

quick, easy,  
complete!


**If you have — if you make — everything on these four pages, you'll have just about everything you need for summer. By simply changing accessories, you can go from day to easy evening, from city to country to beach...**

This is the way summer clothes should be: good-looking, un-gimmicky, comfortable—and *basic*. Clothes that work any time, anywhere, that dress up—or down—with a switch of accessories, a change of color. *Near right:* For easy evenings, a white cotton twill pyjama, made just like man's pyjamas, and piped with gold—one of the prettiest touches now. Jacket, Very Easy Vogue Pattern 7317. Pants, Very Easy Vogue Pattern 2064 by Calvin Klein. Fabric by David and John Anderson for Hamilton Adams Imports....*Far right:* This summer's dress-to-own — the narrowest wrap of white silk dobbie, with a small notched collar. Give it a shot of color—a vivid belt, sandals, earrings—for day; shine at night! Vogue Pattern 2186 by Christian Aujard. Fabric by Y. Nishida. All fabrics, at Macy's, Herald Square. These four pages, hair and makeup, Franklyn Welsh of Vanity Inc. Accessories, pattern details, next to last pages.

Sewing Tips, to give you the looks you see here and on the next two pages. For the pyjama, lower the pockets of the jacket 1½", sew the sleeves straight, and, using piping by the yard to save time, pipe collar, jacket front, pocket tops only, and the side seams of the pants. For the dress, shorten the sleeves 1½", omit the buttons completely, take in side seams to make it fit perfectly. Keep the pockets small and try flesh-colored nylon fabric as pocket lining. For the jumpsuit, adjust the waist for proper fit, narrow the wrist band ½", cut pockets ½" larger, ease the back fullness in, across the shoulders. To simplify the suit, skip belt loops, cuffs, lining, and jacket pockets. Put pockets in the side seams of the skirt and shorten it to 27½".

7





VOGUE  
PATTERN  
7317

VOGUE  
PATTERN  
2064

VOGUE  
PATTERN  
2186



# THIS SUMMER'S CAPSULE WARDROBE

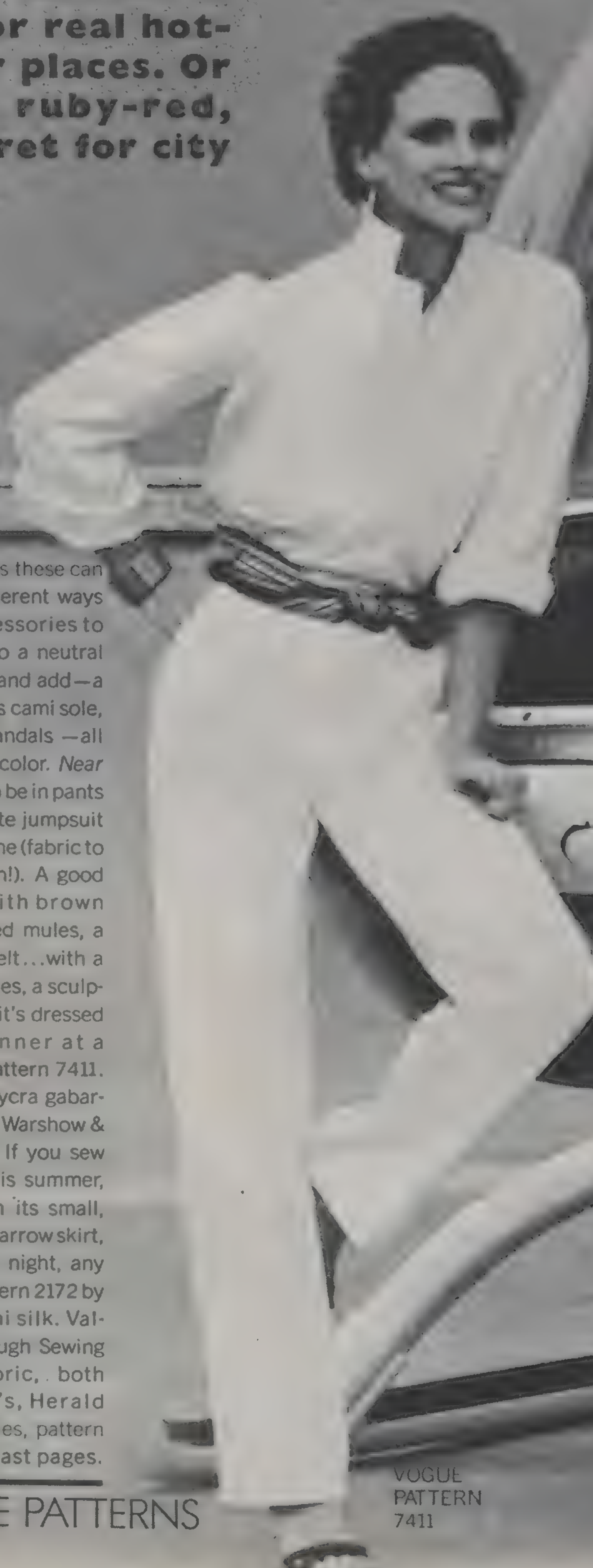
quick, easy, complete!

**Simple, easy, cool...**  
**these are the kinds of**  
**clothes you always**  
**want for summer. In**  
**white for real hot-**  
**weather places. Or**  
**in navy, ruby-red,**  
**clay, claret for city**  
**summers**

Clothes as basic as these can look as many different ways as you have accessories to play with. Stick to a neutral you can live with and add—a silk shirt, strapless cami sole, a maillot, belts, sandals—all in strong jolts of color. *Near right:* Great way to be in pants now—a clean white jumpsuit in stretch gabardine (fabric to keep your eye on!). A good working look with brown leather high-heeled mules, a Moroccan sash-belt...with a switch to gold mules, a sculptured metal belt, it's dressed enough for dinner at a friend's. Vogue Pattern 7411. Cotton/Dacron/Lycra gabardine. Fabric by H. Warshow & Sons....*Far right:* If you sew only one thing this summer, this silk suit with its small, fitted jacket and narrow skirt, is it—it goes day, night, any where. Vogue Pattern 2172 by Chloé. Duoppioni silk. Val-dine Fabrics through Sewing Associates. Fabric, both pages, at Macy's, Herald Square. Accessories, pattern details, next to last pages.

VOGUE PATTERNS

VOGUE  
PATTERN  
7411







VOGUE  
PATTERN  
2172



# WINES

## Champagnes and other sparklers—some of the best are our own

By Barbara Ensrud

I keep a bottle of Champagne or other sparkling wine on ice in summer, not only because it is so useful in June, the month of celebrations, but because it is so pretty. I love Champagne as an aperitif, but its invigorating zest is also the best-of-all palate refresher after a rich dinner.

If you're like me, when you think champagne, you think French. France, after all, is where Champagne was born. But there's a distinction to be made between Champagne and other sparkling wines. In Europe, the word Champagne can only be used for sparkling wines made by a particular method (*méthode champenoise*) within the strictly defined boundaries of Champagne, an area ninety miles east of Paris. On this side of the Atlantic, practically anything with bubbles can use the name because our laws consider the word champagne (with a lower case "c") a generic term for sparkling wines. As long as it is qualified by such words as "California," "New York State," or "Napa Valley," anyone can use it.

And these champagnes, along with the best of the other sparklers made in the traditional *méthode champenoise* but outside the Champagne region, are the ones I will concentrate on here. Many of them are first-rate, and they have the added advantage of being half the price of most Champagnes, even nonvintage.

The French word for sparkling is *mousseux* and the *vins mousseux* of the Loire are the best outside Champagne. Sparkling Vouvray can be delightful; but, a few weeks ago, I had one I liked even more—a sparkling Saumur by Gratien & Meyer, 1976, about \$8. Made of 100 percent Chenin Blanc grapes, it was quite dry but fruitier than most Champagnes.

Similarly fresh and enticing effervescence comes from Italy. Everyone thinks of Asti Spumantes, the Italian sparklers, as sweet, and generally they are—a wonderful foil for rich desserts, such as an extravagant Zuppa Inglese, or for lighter ones such as feathery angel-food cake. But one Asti Spumante that is a little drier and made by the traditional French method is Contratto's Gran Brut, \$8.50. If you can't think of what to serve with Vitello Tonnato, try this. Spain also makes a good sparkling wine—Codorniu Non Plus Ultra, for about \$7.50.

But some of the best sparkling wines are made right on our own shores. Champagne-making in California goes back to the 1860s; and, by the turn of the century, champagne was lending brilliance to the pervading merriment in San Francisco with as much intensity as it did in the City of Lights.



Of the more than sixty producers of champagne in America, only a scant handful strictly employ the French method. A gap still exists between the best French Champagne and the best American, but it is one that is gradually closing. The French themselves have now come to California to produce sparkling wine.

With world demand for Champagne on the upswing, the French firm of Moët-Hennessy, makers of Moët et Chandon and Dom Pérignon, have had to search elsewhere to meet it. Thus was Domaine Chandon launched three years ago in Napa

—  
 “The Northwest is most promising”  
 —

Valley to supply the American market with French-style bubbly.

When Moët-Hennessy came to Napa Valley they brought with them two hundred years of experience and expertise. Master blender of Dom Pérignon, Edmond Maudière, comes over several times a year to oversee the harvest, blend the cuvées (base wines) and supervise every step of the process. Everything at Domaine Chandon is done exactly as it is in Épernay.

Domaine Chandon produces two sparkling wines (which, being a French-owned company, they are careful not to call champagne), Napa Valley Brut and Cuvée de Pinot Noirs. Made from two-thirds Pinot Noir and one-third Chardonnay (the same grapes used in the same proportions that occur in Champagne) the Brut is clean, fresh, with a bit more roundness and finesse than most American champagnes.

The Cuvée de Pinot Noirs is a luscious blush of coral in hue. It is 100 percent Pinot Noir, made entirely from free-run juice—grapes only slightly pressed, not crushed. At first, it gives the impression of being

slightly sweeter; but it is not, only fruitier. It is, I confess, my favorite.

One gets quite a different feeling a little farther up the valley at Schramsberg, where things are much smaller in scale. Tucked into the hills near the town of Calistoga, the estate goes back to the late 1860s when it was founded by emigrant Jacob Schramm.

Schramm made only still wines in his day. But the twelve thousand cases of champagne present owner Jack Davies produces annually are very fine indeed. Schramsberg Blancs de Blancs made history in 1972 when Nixon took it to China to toast Chairman Mao.

Jack Davies felt that sparkling wines weren't getting the attention they deserved in this country so he decided to specialize only in those. His best wine is the Blanc de Noir, a shimmer of pale amber made from the traditional blend of Pinot Noir and Chardonnay, 10 percent Pinot Blanc. It is lighter, fruitier, an excellent aperitif wine. “In about three years, it will be a little more austere, less fresh but more elegant. I personally like them more then,” said Davies.

There are other good domestic champagnes to look for: those made by Beaulieu (especially their Champagne de Chardonnay); Sonoma Vineyards; Mirassou; Korbel (look for their new Blanc de Noir); Geyser Peak and Chateau St. Jean; and Hanns Kornell, whose Sehr Trocken, based on the Reisling grape, is excellent.

The best sparkling wine of the future may not come from California at all, however, according to André Tchelistcheff, California's leading wine consultant.

“I believe the best champagnes will eventually come from the Northwest,” Tchelistcheff told me, and he brought me out two brand-new wines for me to taste. His protégées at Chateau Ste. Michelle in the state of Washington have indeed produced some most interesting sparkling wines, an especially superb Blanc de Noir, crisp, delicate, and with a longer finish than most domestic champagnes.

The Pacific Northwest is a most promising region for wine grapes—and particularly the Yakima Valley in southern Washington which lies in the same latitude that passes through the great wine regions of Burgundy and Bordeaux in France. “The colder climate,” Tchelistcheff remarked, “gives grapes with a higher natural acidity.” He went on to explain that the superiority of French Champagne comes in part from the higher acidity of the base wine. The sparkling wines of Chateau Ste. Michelle are not widely available yet, but the quantity will increase with time. I urge you to try them if you come across them.

With Americans drinking more champagne than ever and no longer needing the excuse of an event, there's no better time than this summer for us to discover that some of the best, and getting better, is our very own. ▽

### EXTRA TIP:

A champagne stopper will hold those bubbles, when you don't want to use the whole bottle at one time. Available at places like Williams-Sonoma in San Francisco, or Macy's Cellar in New York, they keep the effervescence lively for almost a week in the refrigerator.



## WHAT COUNTS, PART 1

(Continued from page 187)

**Betty Furness:** I have a lot to say about the fashions that are currently in the magazines and the stores. I am so offended by the "hooker" look. And I don't know what the designers think they're doing. We are being made total sex objects. It is as though they want to put women back where we were twenty years ago. And I for one am not going.

**Should there be some critique on the part of stores and the press about clothes that have nothing to do with a woman's life?**

**Melvin Jacobs:** The stores, of course, get judged by the customers every day; and things that are not wanted don't get sold, except as markdowns.

**Do stores have to buy such clothes?**

**Melvin Jacobs:** Well, yes and no is the answer to that. A good store will be very selective. You have different points of view, depending upon the store; and, even where a store is attempting to do a very professional job of selection and editing for their customers, it's not at all unusual for people to get carried away on an idea that looks very exciting in a showing or in Paris and then four months later when it arrives in Sheboygan they say: Well, how in the world did I ever buy that? That happens.

**Lenore Zohman, M.D.:** I wonder if designers and people in the production of clothing ever consider what fashion does to people's health. Four-inch heels: I see a lot of problems brought to me by the wives of my cardiac patients who have been walking around on four-inch heels and now want to go jogging with their husbands. They've got very short heel cords, and they can't get their heels down on the ground. Because of that, they get all sorts of injuries when they try to run. And the more we encourage these very high heels, the more low-back problems we're going to see.

Then when fashion comes out with the clean, sleek line, we in the medical profession have the women coming in and wanting to know how to be not just slimmer but solid, firm. There are different kinds of exercise for different reasons. To lose weight, you can lose fat or you can lose lean body mass, muscle and the whole thing. Or you can be thinner but flabby. And we're in a position of having to decide how do you make people the shape they want to be, solid, firm with well-toned, healthy bodies.

**Is everyone really exercising across the country? Or is it a very thin layer of people who are fitness minded?**

**Lenore Zohman:** No, it's a mass mania. People run mostly for their heads rather than for their bodies. There's a tranquility that comes from running, but I think it's been carried to excess. I'm not sure why a cardiac patient, or anybody else for that matter, would want to run a marathon, but some do. But I think they do it mainly for beauty reasons, mainly for tranquility, and not so much for cardiovascular health although they know in the back of their minds that it's healthy to exercise. There's an intuitive certainty of goodness in exercise.

(Continued on page 242)

# At last! Nature's Secret with Jojoba Oil. The new way to keep your skin looking younger, longer, naturally.

How many times have you looked in the mirror and wished you could keep your skin soft and supple? And how often have you longed for a TOTALLY NATURAL skin care treatment to keep your skin clear, lustrous, and mountain-air fresh looking?

Now you can stop wishing! NATURE'S SECRET Beauty Treatments will help keep your skin younger looking longer. Scientists have finally unlocked nature's secret of keeping your skin moist and smooth with the thrilling discovery of jojoba oil (pronounced HO-HO-BA). This marvel of nature helps you combat the aging process caused by dry skin. And gives you the alluring skin you were meant to have. Because regardless of climate, pollution, or temperature—jojoba oil treatments work naturally and effectively as a total skin-conditioning system.

## THE MIRACLE OF THE JOJOBA PLANT.

Jojoba oil comes from the rare desert jojoba plant. When there is no rain, it has the ability to seal its leaves and actually live on the moisture it has retained. Truly a miracle of nature.

## SAFE AND NATURAL.

New golden oil of jojoba works like no synthetic oils or creams can. It nourishes your skin the way nature intended. And retains moisture better than anything you've ever tried. As a part of nature, jojoba oil itself is naturally suited to the needs of your skin and replenishes your own natural oils lost in the aging process. It is one of the purest substances known. Rest assured, your NATURE'S SECRET Beauty Treatments afford you one of the safest skin care programs possible.

## ABSORBS INSTANTLY. NEVER STICKY OR GREASY.

Jojoba oil is naturally compatible with the Ph of your skin. It disappears as you put it on, sinking down beneath the surface where your skin thirsts for moisture.

## NATURE'S SECRET BEAUTY TREATMENTS FOR THE SKIN YOU'VE ALWAYS WANTED.

Now that you know all about the wondrous attributes of golden jojoba oil, you're sure to appreciate what NATURE'S SECRET Beauty Kit treatments will do for you. The three NATURE'S SECRET products in the kit—100% pure JOJOBA OIL, JOJOBA MOISTURIZING LOTION, and extra-



Modern research discovers mother nature's secret for keeping your skin sensuously soft, smooth, and resilient.

rich JOJOBA MOISTURIZING CREAM work together as a system to pamper your skin and protect it 24 hours a day.

You'll luxuriate in the feeling of freshness after using pure undiluted JOJOBA OIL after bath or exposure to extreme heat or dryness. Soothe your tired skin every night with extra-rich JOJOBA MOISTURIZING CREAM. Your skin will glow with NATURE'S SECRET high concentration JOJOBA MOISTURIZING LOTION all day long, either under makeup or without.

Watch your skin come alive with new radiance as NATURE'S SECRET Beauty Treatments work around the clock to keep

your skin looking younger, fresher, and more vibrant. You may be giving your whole life a fresh start too. A marvelous change for the better—in every respect.

## SPECIAL INTRODUCTORY OFFER. NOT AVAILABLE THROUGH RETAIL STORES.

The complete NATURE'S SECRET introductory Beauty Kit has been specially priced for a limited time only.

You can order the individual products at \$9.95 each. But, if you order the kit now, at \$24.85, you will actually **SAVE \$5.00!**

## 15-DAY FREE TRIAL.

Give yourself the 15-day NATURE'S SECRET Beauty Treatment. If you are not totally delighted with the natural glow of your softer, smoother skin, return the kit and receive a full refund.

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(Make checks payable to AJL Labs Inc., please  
add \$2.00 for postage and handling.)  
Charge to ☐ Visa ☐ Master Charge

Acct. # \_\_\_\_\_ Exp. Date \_\_\_\_\_



# WHAT COUNTS, PART 1

(Continued from page 241)

**How does the normal person who'd like to exercise a half hour every day or once or twice a week, whatever is correct, decide how to choose a gym or health club?**

**Betty Furness:** There's no way to know how good a health club is. I think you can probably get into pretty bad trouble going to some of these places and saying, "Set up an exercise regime for me," because very few of them check your health. Very few of them know how much a person of a given age and given physical attributes can handle. The other place to be careful is with their contracts. There have been a lot of problems with people signing contracts with health clubs and then finding, for instance, that they can't keep up the regime or a doctor says they shouldn't continue or they have to leave town or something and the club's holding out for total payment of the fees.

I think I would tell consumers if they wanted to exercise to go to the Y. The Y's have been in business a long time.

**Lenore Zohman:** I'm the chairman of the Exercise Committee of the New York Heart Association. Just because of this problem we're in the process of writing three lists of questions consumers can ask first of all to find out whether an exercise testing center is a good one. And secondly, a list of questions consumers can ask themselves about whether they want to exercise in a facility or alone or even whether they want to exercise at all. And, thirdly, if they do want to exercise in a facility, what to ask about that facility. And those questions are going to be available through the Heart Association eventually.

Just as an example of what would be included: If you ask, how many clients do you have in that facility, and they say they have two thousand active members and you look at the facility and find that it can house two hundred people at a time, then they are very oversubscribed.

**Has the growing number of women in the work force changed the way offices are designed?**

**Laurinda Spear:** As I was growing up, I always considered that I would work and that I would have a profession. And now that I do work—and I am in an office working with men for the most part that's true—and working for clients who are both men and women, I don't treat a client as a woman differently from a client as a man.

One of our projects now, for instance, is designing the offices for Citicorp in Miami, their real-estate division. We're trying to give it an image or a reading that's more than just walls and desks. And so we're thinking of making a place that has façades and creates its own urban atmosphere. So that, when you're in there, there's something else happening besides your own little desk. Whether women or men are the users is not a question we address when designing offices. We design them for everyone.

**Do we dare get into the subject of prices, the effects of inflation?**

**Herbert Rounick:** We're in inflation and it's going to continue. I think it's something the rest of the world has lived with for the past

five or ten years, and we're just getting ready for it. It's going to continue.

**As prices go up, are we going to still be buying a lot of things? Or are we going to buy differently?**

**Herbert Rounick:** I think the consumer is going to be buying less; but I think she's willing to spend more money for her clothes than she was before, providing they still represent good value, good style, good taste level.

I don't think the consumer any longer will just pay any price whatsoever for clothes. The consumer has gotten so intelligent that she really concentrates on what's going to do the best for her, and yet she is still reasonable enough to know that no matter how much money she's earning she still has to live within a budget because of all the other inflationary pressures we're all faced with.

**Geoffrey Beene:** We have found that our more expensive clothes are selling better than last year. We've tried to analyze it, and we believe that the reason is that we literally put things together for the consumer. When I speak of a suit, I mean there's a jacket, there's a skirt, there's a blouse; and, because I'm in so many accessories, I can give it its own belt, its own scarf. The woman does not have to go through oceans of separates. We are saving them time in shopping. And that is one reason they are spending large amounts of money.

And I think specialty shops are giving women the service that even large stores cannot when it comes to doing something for them. In this particular case, it's the time saved and the endurance of the style itself.

**Are American women beginning to buy fewer but better clothes?**

**Geoffrey Beene:** I think there is a change of attitude.

**Betty Furness:** Am I the only person here old enough to remember when a suit came with a blouse and belt? And there's a trap in the way the clothes have been sold in the last few years, a separates trap. Prices started to seem a little high. And then they started selling separates; and you said: Gee, that shirt isn't too much; I can certainly afford that skirt; and I'll get the jacket, too. And you add the three of them together and you've paid more than you ever thought of paying for a suit in your whole life.

If we buy separates today—and I'm not so convinced that women know how to put separates together—I think we want to be told how to put them together. But even if you buy the separates from what seems like a medium-priced designer, today you're paying a blooming fortune by the time you're through with it.

**Melvin Jacobs:** Women definitely want quality. Women definitely have a lot of time constraints and want good suggestions as to how to put things together, how to make their wardrobes serve them better and last longer. And they want to look good for whatever the end use is. I don't believe just because they have more discretionary spending power that they necessarily want to spend all that additional money for clothes. I think we all share some responsibility to take the initiative to give good

quality at moderate prices. And we don't always try hard enough to do that.

**Are busy women coming back to an expert for hair and makeup help? What advice do they need?**

**Mary Farr:** Yes, a busy woman, and especially a woman in business disciplines herself to make time for the salon, because her hair is very important. You'll note that when a woman walks into a room, the first thing you notice is her hair. Then you'll see her clothes; and, as she comes closer, you'll notice her makeup. Everything else about her can be perfect—but if her hair is not right it affects her confidence, and can make her vulnerable. Hair has to be functional. It should be feminine and soft. Women dress like men, but they still keep their hair feminine. They should be able to handle their hair between trips to the beauty salon. Hair needs to be cut every four to six weeks, even if only a little trim is needed. Healthy hair depends on cleanliness and good eating habits; and, of course, hair can be affected by such things as air pollution and birth-control pills. I tell my clients to watch for signs of damage from sun, wind, and salt or chlorinated water, and to use a moisturizer when they go on vacation trips.

If hair is dull or loses its natural color, you can color it with the help of an expert. Women who travel must use a color technique that doesn't tie them down to a three-week schedule, usually highlighting that isn't far from the natural color. I suggest to my clients to use their fingers when they comb their hair, and to use hot rollers or pin curls for a quick pick-up. I also suggest what shampoo to use and how to handle a blow dryer and rollers.

The daytime hairdo should be as simple as possible, a one-length cut. For evening, I show women how to do something just a little different and amusing: a twist, a braid, or pulled back a bit. It should be simple so that they can manage it themselves.

**Does age matter in how a woman looks? What about exercise? Is there a time when it's too late for a woman to start an intelligent course of fitness?**

**Lenore Zohman:** No, it is never too late. There's no reason whatsoever not to start at any time. In fact, Dr. Albert Kattus, who was chief of cardiology at UCLA for twenty-five years, and I have a book coming out in August about exercise called *The Cardiologists' Guide to Fitness and Health through Exercise* (Simon and Schuster). Our book tells you how to exercise regardless of what your age is; the principles are the same. You go to a target heart-rate level, which is about three-quarters of the most you can do, and the most you can do is dependent on your age and on your health. You get up to that level for twenty or thirty minutes, at that pulse rate (you learn to take your own pulse), and then you cool down. And anybody can do this.

Of course, if you have any suspicion that you might have a cardiac condition or know you had one, then you had better get checked out by your physician.

My friend Dr. DeVries, out at the Andrus Gerontology Center in Los Angeles, has done actual research studies putting needles in people's muscles showing that after an exercise session, muscles are more relaxed than if you had taken a tranquilizer. So he's certainly using exercise for older people,



and it's something that should start in youth and continue well into old age. And if you didn't have the opportunity to start in youth, well, start in your mature years.

**We received a letter from a woman who said: "Help, I'm now reaching the ripe old age of thirty-seven." . . . Should she look any different from somebody who is twenty-five or thirty?**

**Mary Farr:** No, she should be herself. She should do what is most becoming to her, regardless of her age. The only thing she has to be careful about is the color of her hair. As she gets older, her hair color should be softer. She should not wear her hair as casually as a teenager does. None of us should do this after twenty-five, or thirty at the most. She should soften her makeup and choose whatever hairstyle is becoming regardless of her age.

**Betty Furness:** I think one of the best things about fashion today, which has been true for several years now, maybe a couple of decades, is that there is no difference in what older and younger people wear, and everything looks good. The only clothes that have an older mentality are the ones for older shapes.

I think that a woman can wear the same clothes at twenty, forty, sixty, eighty, if her shape has not changed.

**Women often ask us why they have trouble finding clothes that are right for the current season, instead of the future one. Why can't we find clothes to wear instantly?**

**Melvin Jacobs:** When it happens that way, it's definitely a disservice to the public. It's very difficult to control. The retailer finds himself placing orders anywhere from two or three months to five or six months ahead of delivery schedules. The manufacturer does much the same in terms of his supply of fabrics or trim or whatever he has to work with. Everybody, I think, has a sincere interest in providing a timely flow of merchandise into the stores and to the public. There are just so many factors that distort the timing that we don't have most times anything like the kind of flow of new merchandise that we would like to have. It's a very frustrating situation.

**Let's discuss the word "seasonless" for clothes; maybe there's a solution in that.**

**Herbert Rounick:** Well, it's a very serious question in the garment business. If you take a look at the United States, you have a great percentage of the population in a warm-weather climate or they go to warm weather in the winter. We in our company really shy away from heavy fabrications. I think every woman wants to wear something comfortable, I don't care if it's winter or summer. I think central heat and air conditioning have a great deal to do with the way women are going to dress, and I think the type of consumers we identified before as being much more intelligent are looking for year-round fabrics and year-round weights. The average executive man, if you take a look at his wardrobe, I'm sure that his suits are all lightweight suits.

**Geoffrey Beene:** I think it's a very valid word, "seasonless," but I am beginning to rethink the weight of clothes. In view of the energy shortage, the main temperature in American homes may become, as it is in Europe, about 65° as opposed to 75°, or whatever it is now.

I know a cashmere coat is certainly weightless and very very warm, and I have made that for many winter collections; but, this time, I have made heavier coats than I ever have before in anticipation of needs for next winter. If the energy shortage continues, I just want to be prepared for a woman to have something to be comfortable in and to travel with.

**Melvin Jacobs:** I think there's another factor. If you've spent any time around an airport recently, you have to be aware that there are literally millions of people traveling every day; and they're not just traveling for two weeks with pay in the summertime, they're traveling for business. They're traveling because it's an easy thing to do, it's a less expensive thing to do. And they want clothes that are manageable and that don't take a lot of space, so they won't have to check bags, which get lost. People move very quickly from one climate to another, so that I think we have to supply a different kind of need.

**Populations are all moving, too. Assuming, from what we read, that people are coming back into the cities, has the renovating of old buildings become something of interest in the use of space?**

**Laurinda Spear:** If the buildings are worth being renovated. That's the question, I guess, of highest and best use, which the businessman is always thinking of for the property. Another thing that comes into play in renovation is whether the building is of historic interest. And certainly in New York City a lot of buildings are untouchable because they're historic buildings. Recently in Miami, too—although Miami is a much younger city—in Miami Beach, we have recently renovated a wonderful 1930s Resort Style apartment building. It is located in a district which has remained almost untouched for forty years. It both is architecturally interesting and makes economic sense for a number of reasons including the fact that it is in very good condition and also provides a tax shelter because it is an historic building.

**We spoke just a little while ago about energy, about warmer clothes in the winter. How does the energy problem affect housing? What about solar energy?**

**Laurinda Spear:** The Federal Government has put out a statement that is being adopted state by state on energy and architecture. Basically, it's how to design for energy conservation. For instance, as of March 15th, in Florida, many ways of building that are in use now will not be allowed any more. For instance, curtain walls with an amount of glass over a certain percentage will become illegal. So really this energy code is a legal thing and we're going to have to follow it.

To date, our firm has not designed solar-energy houses per se because they're not really economically feasible. They're very expensive initially; and, even over the long run, it just doesn't work out in the numbers. The budget always dictates what we do.

But, now that the new code is coming in, we will definitely have to rethink certain things—although even now we usually specify glass that's double thickness and we try to think about sun orientation relative to how to site a house and where to put the glass. We also try to plan for cross ventilation and proper shading, and to use air-

conditioning systems which can heat the domestic hot water supply as a by-product of cooling.

**Are the changes in our economy going to affect merchandising methods? Will things be sold differently as time goes on?**

**Melvin Jacobs:** Well, I suspect that they will. In fact, we have now different levels of service within the same store very often, depending upon what the customer has told us she really wants. It's what the customer demands that ends up being the norm. But services, especially people-intensive services, get more and more expensive; today that is a higher price than most people want to pay.

**Mary Farr:** I wonder why are the inexpensive clothes so poorly designed. The styles are terrible. Are you playing down to the mass audience?

**Grace Mirabella:** Does one worry about trading down to the mass that way, or should we be thinking of the reverse, producing *up* to the mass? Who said that because you only have \$10 to spend you have no taste? I'm not certain of the theory that the masses have no sense of quality in design—that they can't tell what looks better.

**Herbert Rounick:** The only answer I can give is that the makers of inexpensive clothes cannot afford designers, they cannot afford the research and the creativity, nor can they really afford to take the chances of the manufacturer of more expensive clothes. The manufacturers make safe clothes with no fashion direction at all because they know the safe ones will sell; they won't be so courageous to bring out something new and exciting as Mr. Beene would do.

**Melvin Jacobs:** Very often when you're talking about the very lowest prices you're talking about common-denominator clothes. The economics of bringing a garment off at a very low price means that it has to appeal to a very massive audience.

**Lenore Zohman:** It's always a problem trying to do something at a less expensive price and maintaining quality. You can apply the same theory to medical care, which these days is inordinately expensive. I've been rather shocked sometimes to find out that the most elite people, sometimes the wealthiest people get the worst health care. It's shocking because they have such confidence in what money can buy and in reputation that they don't do the simple things that every consumer should do. Ask questions. The right kind of questions.

What some of us have in mind these days, for example, is seeing if we can get the price of a treadmill-exerciser test down to something reasonable for people so that it can be widely used. We're trying to consolidate the quality parts, the essence, of various health-diagnostic techniques into procedures that are less costly. This is being done by the people at my hospital and people at various other universities.

Certainly patients and third-party payers are tired of paying for all these very expensive medical tests. So I must say that it's a rather universal challenge to take something which is of good quality, good planning, good design, so to speak, and to consolidate it into something that you can produce on a mass level and find useful for lots of human beings. ▽



## WHAT COUNTS, PART II

(Continued from page 198)

**Nan A. Talese:** I think one of the problems men are facing now is that they have grown up with a set of assumptions. And one of those assumptions was that women would be there to take care of them. Another assumption was that they must provide, and I think that that was terribly enchainning for them. I remember when I was eleven or twelve years old I realized I was so glad I wasn't my older brother, because he had no choices. He was never going to be able to do anything but succeed. . . .

The rules were set: men would succeed, women would help them and soften their lives. . . . Everything's changed now, the rug's been pulled out from under them.

**Jacqueline Wexler:** The head of most of our major institutions in this country is a person who counted on his wife to be a contingent variable in every way, to move as a loose peg on the board, to do 150 percent of the parenting. He's got a guilty conscience. The reason that he talks more than anybody else about the need for mothers to be mothers is that he thought that was total role differentiation. He thought that the mother parented all the time and he earned all the time and supported from that side.

**Mary Wells Lawrence:** Let me just remind you there's a tremendous ego satisfaction and God-like role about being the provider. Being the provider is being the boss. He tells everybody what to do. I think it's terrific that women are becoming providers.

**Mitchell S. Rosenthal, M.D.:** We've said that men are nervous as this army of women approaches. Women are nervous, too. And they're nervous because a lot of things are changing very fast. There are more options, and the woman who is still at home is being told, well why are you at home? And some of the women who have ventured out are being told, why aren't you staying at home? It isn't clear for anybody, wherever they are; and one corollary to that is that women are the victims of legal drug misuse, prescription drug misuse, on a ratio about 6 to 1.

I think we've talked about a lot of the underlying causes; but one of the things that happens is that, as women move on into their middle years, now the physicians of this country are reciprocating the emotional honesty of women with their own kind of being in control—unlike the corporate exec who may handle it with personnel policies or other incentives, physicians are handling it by prescribing psychoactive drugs. Women go to physicians more than men do; and one out of three visits to a doctor ends with a prescription for a psychoactive drug, a tranquilizer or sleeping pill. The doctor spends on the average of six or eight minutes with a patient.

Everybody has some overlay of emotional problems; and somebody goes in to a doctor's office with a headache and comes out with a prescription for Valium, the most commonly prescribed drug in the Western world, or for other tranquilizers or sleeping pills. Americans last year filled something like 275 million prescriptions for psychoactive drugs.

**Donald Bloch, M.D.:** In effect, a lot of the social response to the Women's Movement is simply to try to blanket it, to obliterate it, calm it down; and many of the very active and useful energies that we're all talking about get dealt with as if they were symptoms of a disorder of some sort and needing treatment and the treatment should be some form of psychoactive drugs.

**Mary Wells Lawrence:** When I was younger and I'd make speeches, men used to come up and flirt with me afterwards. But now I find that it's always fifty- or sixty-year-old women who come up and flirt with me. I'm the woman they want to emulate now, and they look at me as if I were Marilyn Monroe. But they're afraid to go too far with their husbands; they realize now that they missed a lot, but they're still really afraid of their husbands and afraid to let them know because they have no other alternative now. It must be terribly confusing; and I can see why, because they have no place to take this, really; or they don't believe they do.

**Mitchell S. Rosenthal, M.D.:** But when they take part of it into a doctor's office with some real physical symptom, most of them are going to come out with a prescription for a tranquilizer. So that what is really a problem of growing, a problem of changing, a normal part or variation of life becomes mystified, medicalized, covered-up, obliterated; and we have a large group of people out there now who are part of the army of the drugged.

**What is the answer to that? Consciousness raising for doctors?**

**Mitchell S. Rosenthal, M.D.:** Consciousness raising for doctors, consciousness raising for consumers, and certain restraints on the pharmaceutical industry in some of the ways that certain drugs are being marketed.

**Donald Bloch, M.D.:** Consciousness raising for doctors' wives. The doctor himself is embedded in the system. You can blame the man without recognizing the complementarity that's involved: the woman's part in keeping the man the way he is and the way the men can be convenient hiding places for fears that women have about changing their lives. One has to be respectful of those fears. One has to recognize that it isn't easy to change and that you need to build support systems before you ask people to risk themselves in whole new things that are very frightening and impossible.

**Muriel Siebert:** Part of this comes about because these drugs were not available ten or fifteen years ago, twenty years ago. I don't think it's just the Women's Movement; I think it's the fact that these drugs are available and there are all kinds of pressures on people.

**Nan A. Talese:** Drugs are not only available, they are advertised very highly. If you watch television, you see that advertising promises to solve your problems. This will make you sexy, this will make you smart, and this will erase your anxieties. As Jacqueline Wexler said, what might eliminate some of those anxieties is if our goals are differentiated rather than hierarchial.

The pressure has been to succeed; the helpmeet has been a wife who was pushing her husband, or the woman herself was trying to succeed. It was a ladder system. And

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I think women today have an opportunity to put emphasis on something else, on the quality of life. What is it you want? It's not always another person's definition of success, it's the quality of life that you are going to choose for yourself, for your children, for your husband. Flexibility is the operative word in that.

**Jacqueline Wexler:** I would like to stress that the consciousness raising is an attempt to get everybody to deal with compromise, with trade-offs, with less than perfect, and that's what it's all about.

And on the one side, we have got the doors opening and the vistas opening, and we all take great delight in the fact that all those twenty-five-year-olds are going to be president of Citicorp though we couldn't have conceived of it; and, on the other side, we know that vision and opportunity are creating a new kind of pressure. What we've really got to learn is that it's all trade-offs. Good learning is always experiential and good learning is always bite-size. We don't learn with enormous risks. We must take little risks.

**Jill Robinson:** The thing that troubles me sometimes about discussing this subject is that it can get a little bit elite. The majority of women who are being affected, and in many cases afflicted, by the great social changes are the women who really have no choice. They have no options. The husband splits and there they are and they don't even have the chic doctors to go to who will give them the drugs. Many of these women are alcoholics—it's the number one American addiction, though a lot of people, even experts, still consider it mainly a male problem. Alcohol is easy to find and it's so alluring to drown out reality. There seems to be no ethical respite, there's no spiritual respite, now—there's nothing to hope for—all the old beliefs have been knocked down. Most of the women who become addicted to alcohol and pills have been abandoned. They have to work at jobs where there's no moving up, where there's no real thought involved.

**Mitchell S. Rosenthal, M.D.:** We're in the middle of a mammoth social revolution. And television has helped to bring this about because you can see other people's way of life for the first time. You know, thirty or forty or fifty years ago, people turned to religion. So now they go to the doctor and they get some Valium. The Women's Movement is not responsible for all of this change, it's part of it.

**Jill Robinson:** I think the Movement has come out of the change. I suspect that most things we've discussed come out of the collective consciousness. There's this need which comes bubbling up slowly, then begins bursting and, of course, journalists think we've invented the idea and we start writing about it and that's when suddenly it is called a movement. And I think feminism came up out of a long, slow, terrible urgency from generations, building up. I don't think it came down as an idea from writers or prominent women. It came out of the need of desperate women who could not bear to live silently one more day with what they felt, what they began to know.

**Nan A. Talese:** I think most of the change is made by economic needs. If you're economically independent, then you may make

choices. Women in the past were in the situation they were in because of the economics.

**Donald Bloch, M.D.:** Well another thing contributing to change is that sexual technology has changed with improved contraception and treatment for venereal disease. The hazards women had to face in disease and unwanted pregnancies, while they still experience those, at least are controllable. And if you add to that then the needs of a post-industrial society moving into maybe a communication society, perhaps that is the best phrase to use for it, you do have a set of very powerful forces. There are ethical and ideological thrusts to that, too.

**Nan A. Talese:** Among them is the whole concept of marriage; when you talk about the medical know-how in the past, "till death do us part" was not intended to be twenty or thirty years—because nature took its course in death from frequent childbirth, without contraception.

**Mitchell S. Rosenthal, M.D.:** Don't you think also that, in this multi-revolutionary era that we have lived in, a corollary to more rights and more choices has been the idea that people also can have more happiness and that everybody can be happy and everyone can feel good. All we need is the right job and the right drug and it's all going to be okay. I think that that's a myth. I think it has been vastly oversold.

**Nan A. Talese:** And we've had this ideal of the knight in shining armor who was going to bring total happiness. There was no responsibility. Our whole idea of marriage

and our whole idea of relationships was romantic. Think of the literature that was read. Stories end at "They lived happily ever after"—that is the beginning of what real life is.

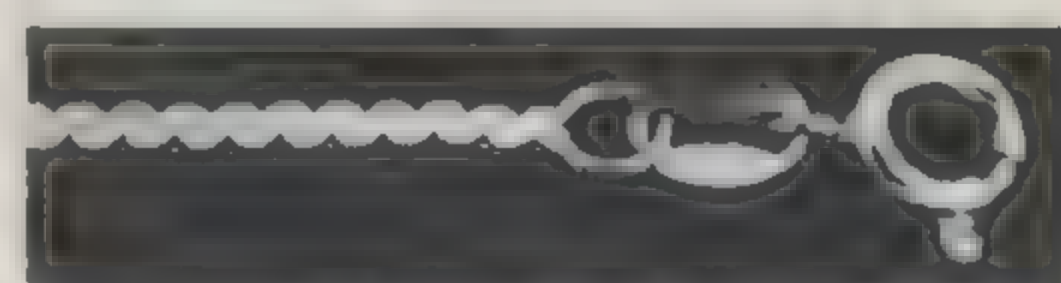
Now, I think, women are changing that enormously in their writing; because women, I think, strangely enough, who are most the victims of romanticism, have really been the ones to overcome it.

**Jill Robinson:** Romanticism in that sense is a new invention. Romanticism was really meant to be an allegory for religious fervor and religious feeling; and it was only recently, in the twentieth century, that suddenly all that spiritual feeling turned to the idea of marriage. Marriages had been business propositions.

There's a pressure that you feel when you're writing a novel and you want to say what it really is. At the end, I have this longing, I always sketch in—well, she's got to just see him, you know. You've got to have just a little happy resolution there at the end; and I do it as much for myself as for the readers; and then I say oh, wait a minute, that's that old idea, you know.

Happiness, if we're going to have it, is a certain edge of serenity that you occasionally feel when something works. I finally realized after years of thinking that happiness was the clinch at the end titles, I finally realized the happiest moments are when I come here to the magazine office and I've finished the article and it's maybe on time. That's the happiest moment in my life. Or the most hopeful. Happiness is having hope. My longings were completely

(Continued on page 246)



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## WHAT COUNTS, PART II

(Continued from page 245)

unrealistic, and it was only when I was able to accept and appreciate the realistic ones that life became acceptable.

**Where are the children in all of this? Are women putting off having children? What happens to the children or what happens to the career?**

**Donald Bloch, M.D.:** There's a steady rise in the mother's age at the birth of the first child; and as that age rises, the number of children goes down. These are two very powerful determinants of a set of additional things you're talking about.

Having a child is an enormous thing, a powerful physical and psychological phenomenon. And I've watched many of my women colleagues at the height of professional capabilities struggle with the issue of having a child and of their attachment to the child and the fact that there's no way to walk around that attachment.

**Mitchell S. Rosenthal, M.D.:** Or that the biological needs of the child are so clearly laid out that there's really no choice. I wonder if Don wasn't emphasizing the enormity of time and energy that motherhood takes beyond anybody's recognition who hasn't done it, because the epic tales of mothers are generally not told. It is that quiet labor of love which no one ever felt they had a right to.

**Women having babies after the age of thirty-five, what is that going to mean to the baby and to a woman's health?**

**Donald Bloch, M.D.:** There is an increasing incidence of certain kinds of disorders, but there is prenatal amniocentesis that can help to eliminate a lot of the birth defects that come with increasing age.

I would say that postponing motherhood is a physically inconsequential problem but psychologically not so easy, because women at that age must take, at the very least, a time out of their careers. I think women tend to underestimate that. They think "I'll work up to within a few weeks of the delivery date and then I will be back at work a few weeks after," and it's just not like that psychologically.

**Nan A. Talese:** Being a mother just is different from being a father. I think it's biological; there is that biological attachment, which means women bring different things to parenthood. Women also bring different things to the activities, to the businesses, in which they're involved.

It's not a question of one sex is better than the other but different from one another. In these last ten years, women have fought to be the same as men. I think now we've achieved enough sameness, and it's a time now to be different and maybe special.

**Jacqueline Wexler:** I would agree that women are different; but I would argue that it is a matter of degree and that our problem has been either/or in role differentiation. Certainly, as women come to positions of power, I hope we do bring our biological or our psychological or our anthropological experience and serve as a qualitative change agent to the world of advertising, to the world of periodicals, to the world of banking, to the world of higher education, to

whatever we're in, precisely because we carry in our anthropological genes the nurturing element. Because I would argue that a President of the United States or a president of AT&T, or, God help us, a Bishop who never had the nurturing experience can't make all those decisions about public policy in any domain.

Some heads of companies are beginning to recognize women's situation; the biggest hope for me, when I talk with them, is their fifteen- to twenty-five-year-old daughters. They're beginning to think that their daughters who are very bright ought to have as much opportunity as men, but they also want those daughters to have a parenting life. And I think we can begin little by little to modify our institutions to give them this gift. Without that, it's hopeless. Without that, we're going to have children who are not parented by anybody and we're going to have a generation of adults who have missed the elegance of nurturing.

**Mary Wells Lawrence:** I think that's an extremely elitist idea that's going to take 600,000 years. The people who are buying your products or who are employing individuals have a very huge choice. And they don't have to adapt. There would be absolutely no way to get into a really creative position, in most organizations, into a position where you have a lot to say, if you have not been counted on as being utterly dependable. And people's idea of being utterly dependable is to come through, and to come through means that there's a minimum of delegation because, first of all, believe me, there isn't a lot of talent to go around. And one of the reasons that a lot isn't delegated is that there are no corporations just jammed with terrific, responsible, talented people to delegate it to. So that the people who come through and get into those jobs are those few rare birds who are talented and are willing to really put out. And if you're not willing to do that they'll pass you by for somebody else.

**Muriel Siebert:** This is part of the trade-off and it has nothing to do with whether you're a woman or a man. It's the trade-off for being on top.

**Mary Wells Lawrence:** I want to defend men in one thing: I don't think you have to be a woman to be a nurturer. I have a husband who has got a bigger umbilical cord to my kids than 90 percent of the women I know. If he doesn't talk to them every couple of hours and if he doesn't know exactly what they're doing and if he isn't feeding them, he's really miserable. And it doesn't matter how old they get, it just really affects him. I've seen a lot of women who did not have that kind of nurturing, real kind of need.

**Jill Robinson:** The best line about all this, I think, is Gloria Steinem's, "We have become the men we wanted to marry." Enchantingly enough, some men have become the people women like me—the absent-minded-professor type—need. "And did you pack your socks to take on the trip?" "And do you have those boots?"

I think the most important thing that's happening really has to do with longevity, better health to come. For instance, when our children are older, we have more distance ahead in which to do things and think of things. And so we can get a little more restful maybe about our ambition. I see it

with my own children. They don't have quite that desperation that I had at their ages. They sense a longer stretch.

**Mitchell S. Rosenthal, M.D.:** One of the most frequent settings that I'm working in now is school settings, meetings with PTA groups. And the topic is drugs and the concern is marijuana use. I find that these parents, men and women, single parents, feel very alone. They are trying to fulfill themselves in many ways in many careers in many other arenas and still be nurturing and caring about their children. So that the need of modern parents to have a forum and to share the new kinds of experiences they have outside of the more traditional family, I think, is enormous.

Now another symptom of the difficulty that they're having is the symptom of marijuana use. The fact that we have an escalating rise in marijuana use amongst children twelve, thirteen, fourteen, fifteen, sixteen years old is significant. Unlike a group of parents twenty years ago who felt that they could say to a child no you can't have a martini before you go to take your exam in the morning, this group of parents feels very uncomfortable about taking a stand, in setting limits and in taking a parenting position rather than a friendly, buddy position. There's a lot of struggle going on.

**Jill Robinson:** I think part of the reason is that there is, with all this freedom, an enormous guilt still underneath about some of the choices, some of the responses we've made. There was a powerful illusion of what the family should be and I think guilt about not providing a traditional family setting moves us towards an indulgence, which is supported by this absolutely terrible idea of letting them do their own thing. The last thing a very young person wants to do is be let to do her or his own thing. She or he wants to have some limits, some rules, a pattern developed against which there even can be rebellion. I think that's so important.

**Jacqueline Wexler:** We have lived inside and around so many liberation movements that were inevitable and, in my judgment, desirable; and, in our attempt to break through rigid structures, each of us has gone through our kind of anguish, mentally, emotionally, every other way. And that's the crisis of the adolescent, of trying to break through all the barriers, to be one's own person. And yet, having done that, we rediscover that limits and demands are absolutely necessary.

And it seems to me that again this is the whole business of trade-offs, of facing up to and even trying to embrace a little bit the notion that we're finite, fallible, incomplete human beings and that's the glory and the scandal of both.

I really believe that's at the heart of what everybody's looking for. And part of it's job, part of it's success, part of it is mutual relationships; but all those things put constraints on us. If I didn't have responsibilities to make a deadline, whether it's supper at home, if I promise to do it, or to get a manuscript read or a bureaucratic document deciphered, or to care for a sick child, nobody would ever need me. And that's existential loneliness and hell. Mutuality is what I think the struggle is about. But mutuality is never 50-50. It's 90-10. And the important thing is that once in a while in every relationship the 90-10 shifts.



**Donald Bloch, M.D.:** What are the social institutions that give effective expression to that? I guess we would all agree that there is this dialectic between, let's say, individuality and connectedness. But it strikes me that our task is to think through the issue of how that can be given effective social expression, and what kinds of cultural institutions make it possible.

I want to say a word here for the counter culture, a rather large continent that doesn't get explored very often and that isn't noticed very much but nevertheless is very powerful and very effective. From what I can see among the young people who are doing the very things that we are all aspiring toward, the ones who are doing it best are the ones who are out of the mainstream. They're leading lives, for example, of shared domestic and child-caring responsibility. They're leading lives where the relationship between males and females equalizes the power between them, and where mutual respect in the best sense of that term and the needs of the partner are being really attended to.

And I'd like to ask whether there isn't a way in which some of the very moves that one makes to acquire power in our society don't make it almost impossible to achieve these other human goals that we're talking about.

**Nan A. Talese:** But there is no single goal. Life is a constant evolution of goals; and, even within a marriage and within a family, priorities are often in conflict. The husband's priority is different at certain times from the wife's, and it's not necessarily "Are we going to move to Chicago or not?" It might be a way of life, quality of life, what one needs. And I think one of the saddest things that one hears about in new marriages is marriage contracts, with lines drawn. You do this and I'll do that. That's not the way any real kind of human relationship evolves or works.

**Mitchell S. Rosenthal, M.D.:** In a psychological sense, everybody wants a mate or a person who will nurture them and take care of them on some level. And everybody wants a career and recognition and how does that balance out, with the new ground rules? What's the give and take?

**Jacqueline Wexler:** It seems to me that the critical issue of helping children through the rite of passage is to turn that nurturing from the adult to the child. To turn that nurturing into something that again is somewhat reciprocal. To allow the child to be in the situation where he or she takes on some of the responsibilities and where indeed the child sometimes nurtures the parent.

**Mary Wells Lawrence:** One of the things about the "baby boom" kids who grew up spoiled, that there's no question about in some of the research that we've seen, is that they, as parents, are not at all interested in spoiling their kids because they don't want to give up their own self-interests. And their attitude towards children and what they do about them is extremely different. It's quite cold and it's "get them into the school and let the school take care of them and don't give me any trouble."

We find, for example, we have a lot of baby-type products that we deal with and the attitudes of these young parents are: make it simple, make it easy to do, don't let it take up too much of my time.

**Nan A. Talese:** I think one of the tragedies today, and I find this is true with people I interview and manuscripts that I read, is that everything is so superficial. There's not even any deep thought on very much of anything.

And speaking of the counter culture, there's one thing that I find really quite marvelous in a very simple American town that we go to in the summer, where what you call the counter-culture people are the people who take pride in what they do. They cannot be pushed around.

If you say, "But I have to have the car at such and such a day," they say, "Look, I have this and this to do, and I have that to do, and on Wednesday I promised to take the children to the beach. And so you will get your car Friday, and if you would like to take it somewhere else you're welcome to." And it's quite refreshing. You don't even mind waiting for the car. It's that they have established their own standards and their own values and they're not just racing after the carrot. They don't want that carrot.

**Muriel Siebert:** I'm so much involved in money and economics, they're my whole career, that I see another difference. People have stopped saving for their old age. They have stopped putting \$100 a week away or \$100 a month. The young people today want the two homes. They want the weekend home or the summer home. They don't believe in a very long future. And they know when they get to be sixty-five years old, they're going to have a pension plan, they're going to have Social Security, they're going to have Medicare. Their old age is taken care of. They don't have to put money away, so they're spending it today. They're going to Europe. And trade-offs are part of that. They don't want to be presidents of corporations if it means a total dedication. They're very happy being managers of divisions.

**As women have been achieving more, are they advancing in the understanding of money and how to save it, how to use it?**

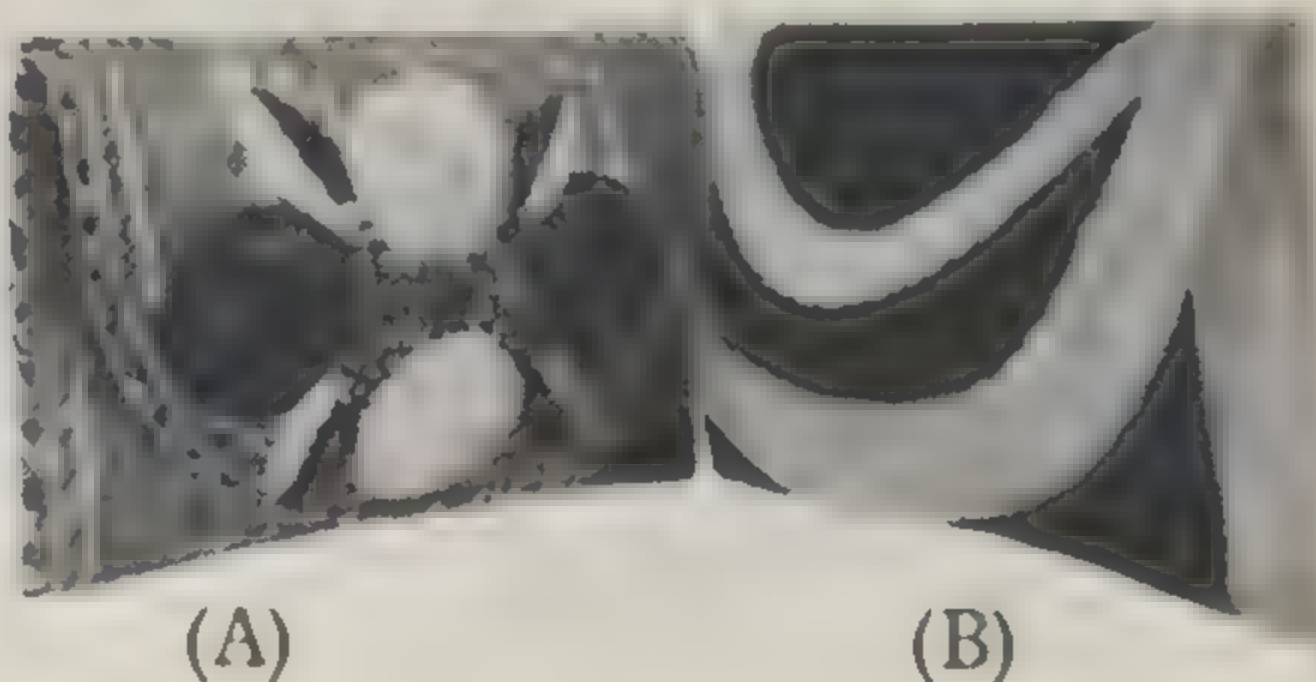
**Muriel Siebert:** Knowledge of money is becoming more acceptable for women, but the knowledge is coming late. Women don't have the inner security yet to speculate. Twelve years ago, when I bought my seat on the New York Stock Exchange, I financed a survey that went to every four-year women's college; and we asked, do you have courses in money management? And over 83 percent did not have one course. And the typical answer was "Ours is a ladies' college. This is not a proper subject." They all have such courses now.

**Jacqueline Wexler:** There is a degree of security that is heavily correlated with the ability to take risk. You've got to have some kind of toehold before you can take any—most people can't take any kind of risk.

**Mary Wells Lawrence:** Women, traditionally, because they have been dealing with small sums, have been very practical. Men, dealing in large sums, have been fairly romantic. It's much more a feat to balance a budget in the kitchen than it is in a holding company, where you can go bankrupt and come out again. Women have always had to make sure that two and two made

*(Continued on page 254)*

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## TATYANA GROSMAN

(Continued from page 207)

but finally finished when he returned.

Time takes on another dimension at ULAE; one day flows seamlessly into the next and a continuity of feeling rather than the pressure of a deadline is what counts most. For instance, for the last ten years Larry Rivers and Terry Southern have been working on the illustrations to Southern's raucous burlesque *The Donkey and the Darling*. This month the prints are on view at The Museum of Modern Art in New York.

Although there had been printmaking in the United States long before Mrs. Grosman opened ULAE, it was often of the popular Currier and Ives prints. A few important painters like Edward Hopper, John Sloan, and George Bellows specialized in graphics, but until Stanley William Hayter opened his Atelier 17 in New York in the 'forties, American graphics could not stand up to European printmaking standards. Jackson Pollock made prints with Hayter; but, after Hayter returned to Paris, no major American artists made significant contributions to the graphic arts until Mrs. Grosman used her considerable powers of persuasion to induce Johns, Rauschenberg, et al., to learn printing skills that were not then part of the training of fine artists in America.

Because graphics, like photography, was considered a "minor" art, painters and sculptors were not trained to make prints. Thus, until the print renaissance inaugurated by Mrs. Grosman's efforts and by the training of master printers at The Tamarind Institute—a lithography workshop then in Los Angeles (now in Albuquerque, NM)—under a Ford Foundation grant in 1960, prints were made not by the great image creators—the painters and sculptors—but by printmakers. The result was technically competent, unadventurous, academic printmaking that lacked both strong images and significant originality.

Tanya Grosman's great contribution was that she changed all this by begging, cajoling, and finagling painters of the first rank to try their hands at graphic arts. What followed was an outburst of creativity and inventiveness that has brought American printmaking to the forefront of graphic art in the world.

Print connoisseurs have recognized the superior quality of ULAE graphics, but no one has really pinpointed what is so special and unique about them. For it is more than mystique, and more than the rarity of small editions. First of all, there is the amount of time involved in proving before a print is *bon à tirer*—ready to be pulled; then there is the extraordinary surface quality of ULAE prints, which seem to have a density and visual profundity that graphics in general, which tend to look flat, do not possess. Grosman's sensitivity to tactile qualities is to be felt in all the works she publishes on special papers chosen by her and the artists. If her graphics seem to viewers to have a "poetic" quality, it is because, by some mysterious alchemy, she has infused them with her own poetry.

What Tanya will do to get the paper she wants is legendary, as is her lack of business acumen. Indeed, she is infamous for having no time for "bottom line"; and

some artists have refused to work with her for that reason. There is about her still, despite her international success, a kind of unworldliness, a childlike innocence that, when combined with her tendency to be secretive, tries the patience of more down-to-earth souls.

Because her commitment is to art and not business, ULAE has hardly changed since Tanya went into business in 1957. She still sleeps in the tiny bare bedroom above the studio she shared with her husband, Maurice Grosman, whom she married in 1931 over her parents' objections to her being "burdened by an impoverished artist." When Maurice was alive, he would often entertain visitors with his stories of the *vie de bohème* he and his young bride lived in the 'thirties in Paris, where they were friends of such artists as Lipchitz, Soutine, and Max Weber. Maurice Grosman spoke proudly of his wife's courage, telling the story of how, fleeing the Gestapo, they walked across the Pyrenees to Barcelona with no possessions except the clothes they wore and how, later, in New York's Greenwich Village, they lived on nothing but love of art and literature.

As the wife of an artist, Tanya was always most comfortable around painters and poets. Now that Maurice is gone, they are her family. Her first project was the publications of Frank O'Hara's poems, illustrated by Larry Rivers. Later, Robert Motherwell would illustrate Spanish poet Rafael Alberti's *À la Pintura*. When Russian poet Voznesensky arrived in America, Tanya persuaded Russian-born Alexander Liberman and Robert Rauschenberg to work with him on printings of his poems.

Recently, on her urging, Jasper Johns illustrated one of Tanya's favorite poems by Rimbaud. Although the collaborations of painters and poets she has published are not bound as books, Tanya Grosman's endeavors in this area bring to America the European idea of the *livre de luxe*—the special edition of a book illustrated by an artist. It is a sophisticated cultural endeavor that seems completely at odds with the factory mentality of mass production that rules American mass culture. With her rich and varied cultural heritage, her dedication to quality and craft, Tanya Grosman brought much with her when she arrived from Europe. Her possessions, however, were not material and physical, but intellectual and artistic. They were treasures in her mind, such as the poetry she memorized as a child in Siberia, where her father was the publisher of an important newspaper.

Escaping a revolution that would have destroyed her family, Tanya made her own small revolution in art by introducing great artists to a craft they did not know, injecting them with her own courage to explore the unknown. With a unique combination of patience, dedication, and perseverance, this delicate but tough little woman single-handedly brought American printmaking up to the level of the greatest European graphics. When he spoke of his wife, Maurice Grosman's eyes often warmed with tears. "Tanya is a great woman," he would say. "A great woman." Many would agree. ▽

*Photographers' credits for page 207: 1. Renate Ponsold; 4. Hans Namuth; 5. Ugo Mulas; 7. Harry Shunk*



# NANCY KISSINGER

(Continued from page 190)

it grow out, then recently had it streaked again (which she regrets) and cut short (which she also regrets). Her presence at designers' showrooms isn't just part of her role as Henry Kissinger's wife; she likes clothes. She cares about how she looks. She always has.

A friend of the Rockefeller days recalls an early impression of the 1960s Nancy Maginnes arriving for work by taxi: "She absolutely *oozed* out of that thing—just sort of unfolded in this incredibly languorous way—the most fashionable, most contemporary-looking girl you've ever seen, all in black, with a white-ish makeup and masses of hair. You wouldn't think she had anything at all between the ears." As it turned out, of course, "She was extraordinarily competent and hard-working—the rest of us would conk out by ten o'clock at the latest,

Where do you think she bought that dress?" —"I am so tempted," Nancy said, "to turn around and say, 'I weigh such and such, I'm this height, I bought this dress there.'

"I was not wholly prepared for how public my life would become. It's almost inexplicable . . . like trying to tell someone what it is like when a person close to you dies; either they have had the same experience or they haven't." On the other hand . . . "Joseph Kraft [the political columnist] once told me this very funny story about public life. He was talking to Lyndon Johnson and Lyndon Johnson said to Joe that one of the nice things about being President was that you met so many interesting people. It sounds silly, but you do—people who are really interesting, from all over."

Nancy Kissinger can no longer recall the precise feeling of what it was like not to be in the public eye, not to be married to Henry Kissinger, only that, "It was more organized. I got up at a certain time and went

"I was not wholly prepared for how public my life would become"

but Nancy could go till two, three, even four o'clock in the morning, and produce something really substantive." One memorable late-night crunch: "It was just before the New Hampshire primaries. We were all there, getting tenser and blearier-eyed by the minute. Nancy was doing an OECD [Organization for European Cooperation and Development] balance-of-payments statement—heavy, complicated stuff. All of a sudden, she looked up and bawled, 'I want my mommy!' It broke the ice . . . everyone unfroze. She is a marvelous girl."

This marvelous girl says: "I am a very unexceptional person." And since there is nothing remotely coy or falsely modest about her, you don't say, "Oh, come, now. . . ." You understand that by her lights exceptional people are defined by exceptional deeds, a category that does not ordinarily embrace housewifery. And these days, Nancy Kissinger is, strictly speaking, a housewife. Granted, she is not your average housewife. Your average housewife doesn't, as Nancy did, in the space of a single month, find herself shaking official hands in China, Japan, Hong Kong, Singapore, Korea, and the Philippines; then flying out to California to make good on her promise to serve—in person—as honorary chairman of The National Art Association's annual charity ball; and, in between and all around, moving out of one Washington house, looking for another to rent, putting the finishing touches on a New York duplex with a view of the river and—"at last!"—a dining room that can hold thirty-two people comfortably.

Neither is your average housewife likely to discover, as Nancy did, a reporter mining her garbage for nuggets of gossip. The odds are equally good that there will be no security men in the privacy of her home, no photographers popping up outside of it, no news flashes about her ulcer operation, no sidewalk-critics speaking up nice and clear so she won't miss a word: "She's too thin, she's too tall, I thought her hair was darker,

to work. Time was broken down into relatively neat categories, whereas now everything just sort of flows all over and you feel that an amoeba is spreading out before you and multiplying."

Unlike Anwar Sadat's wife, who, when asked if it were easy to live with her husband, startled the interviewer by replying, "No, not at all!" Henry Kissinger's wife says he is very easy to live with . . . "and much easier to live with than to work for—unless he thinks you have no talent, then he never bothers you. But if he thinks you are talented and that if you stay up all night for six weeks you will produce something marvelous, he'll make you stay up all night for six weeks, constantly criticizing. He will yell at the bright ones: 'How can you do this!' or 'This is a mess!' They survive. And develop. Oddly enough, instead of wrecking their self-confidence, it seems to build it."

She views her husband's past reputation as a kind of Diplomatic Playboy of the Western World as creative journalism but not "great, honest reporting. One actress was a friend of both of ours, and we were out with her and her husband. Henry was sitting next to the actress and I was on Henry's other side. Next day in the paper, there was a picture of her and Henry—her husband and I were chopped off! I think some newspaper stories are not exactly as reported. . . ."

Had she been able to anticipate every detail of life as a public figure, it would not have made a shred of difference. Nancy Maginnes married Henry Kissinger because "I was very much in love with him and I still am. It is the only reason . . . I knew it would not mean any enormous emotional adjustment. I was marrying someone I knew well, who was interested in the same things I was . . . and we were both older. Some people are just not old enough, and that's the disaster."

"You change so much between the ages of twenty-one and thirty. And you maybe change in opposite directions. Practically all

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my friends who were married at twenty-one are divorced; in ten years, the husbands had changed a great deal and the wives had changed a great deal. Their interests had grown totally apart . . . I think it's better for everyone to have worked first, to have met all sorts of people, and to have a good feeling of what he or she is all about before trying to be married."

Being married to Henry Kissinger has meant, as well, being stepmother to his two teenage children, Elizabeth, now twenty, and David, seventeen. A light goes on when Nancy talks about them. "Both of them are magnificent. They're intelligent. They're attractive. And they are their own age—the twenty-year-old is twenty and the seventeen-year-old is seventeen—just very, very lovely." . . . Children are important to her. She would love to have a child of her own ("I hope there's still time!"). She would love to teach fourth-graders again—"They were wonderful—like blotters! For the first week, though, I took a lot of Anacin because we were taking a group of them to the park and I was scared to death I was going to lose one."

Eventually, when the electricians and plumbers have vanished from the New York apartment, when the house in Washington materializes, then—if she can find a job that will not separate her from her husband—Nancy Kissinger will go back to work. But just at this moment . . . "while a little less traveling would be nice . . . I am rather content" with things as they are. On balance, the grittier aspects of celebrity shrink to proper proportion: a little crabgrass on the lawn of a happy life. ▽



ELIZABETH HARDWICK

(Continued from page 203)

standing in front of the firing squad. I quote Baudelaire's lines: "Je suis la plaie et le couteau . . . et la victime et la bourreau." Is that what the writer is about? Vehement shaking of the Titianesque hair: Yes, yes!

I first met Elizabeth Hardwick some seventeen years ago at a dinner party given by a mutual friend who is since deceased. He is alluded to in her new book, *Sleepless Nights*, with that fleeting, gossamer brush of memory whose artistry will long outlive the more explicit memoirs of the past decade. I had a tear in my stocking that night. So did she. Mine was probably the result of the closed, hurried evening world of young motherhood. I immediately sensed that her flawed hosiery had grander causes: a principled disdain for certain material trivia; the passionate absorption in events and texts that marked her talk, which swooped with equal fecundity through current events, eighteenth-century fiction, contemporary theater, nineteenth-century French symbolists, Southern revival cults, the latest marital scandal aired on TV, the tribulations of the American Left. I was another unpublished Young Woman Enamored of Literature, and looked upon her as a star-struck fan. So I cannot forget the way she came across a room towards me two years later at some 'sixties gathering, both hands held out, saying in that rich warm gracious voice still faintly honeyed with a Kentucky drawl, "I'm Elizabeth Hardwick,

do you remember me, we met at. . . ." A paradox central to this extraordinary woman: her notoriously severe, admitted elitism in matters of culture; the voraciously compassionate, democratic curiosity she bestows upon countless persons of no public consequence, upon "all sorts of folk." *Sleepless Nights* is a novelistic memoir remarkably purged of self, anchored on portraits of many other women's fights to survive. Like Hardwick, they are all grand, passionate, long accustomed to struggle. Her own modest Kentucky mother whose femaleness was "ineffable, tidal . . . absolute, ancient." Giddy graduate students, divorcées struggling to break out of the trap of solitude at West Side cocktail parties. Young Southern Communist women of "curiously compelled deprivation." Cleaning women waging "ferocious battles with repetition, with the cloth of others, the crumbs and dust, the gathering of ashes, the adhesion of eggs . . . blackened ovens." "I like books about poor people," she says, "written in high style."

"I've just bought a new pair of stockings," she announces during one of our country meetings many years after our first meeting. "Seventy-one cents! I wear stockings until my foot sticks out of them, don't you? I mean, spending money on stockings . . . it's like drinking!" Another paradox: The frugality towards self of an intensely feminine woman as appreciative of elegance as anyone I know. A talent for elegance in her own high-ceilinged, faintly Victorian rooms, her extremely *soigné* meals. The magnanimous

admiration for other women's elegance which makes her tolerant of a wider sector of humanity than most "intellectuals." Elegance, above all (both the inner and outer form of it), as token of *women's* survival. *Sleepless Nights* is marked throughout by Hardwick's profusely female sensibility, her total identification with women who have known any form of oppression, her fascination with the femaleness of others. She celebrates her mother's body, which expressed "a fateful fertility which kept her for most of her life under the dominion of nature." Recording the way in which Billie Holiday miraculously survived until the age of forty-four, she describes her as "menacing and handsome as a Cossack, pacing about in the trap of her vitality . . . as wild and florid and thickly brilliant as a bird." Writing about the eccentrically solitary Maine laundress she has befriended for twenty years: "Oh, God, there she is, homely, homely, scabby with a terrible skin rash, heavy in her cotton housedress, lame in her carpet slippers, pushing to the door on her cane. She is violently cheerful . . . her large, muscled arms hold me . . . in their pounding embrace. The smell of laundry is, truly, like a bitter, sacred incense." I recently asked Elizabeth Hardwick why she had chosen that Maine laundress—one of the most moving of her superb portraits but peripheral to her life—to end the book with. She looked at me as if I were mad: "You don't understand, those are the people who interest me the most! They're poor people. I myself am poor people." Henry James once defined the novelist as a person upon whom nothing is lost. ▽

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DR. THOMAS ON:

(Continued from page 201)

way along by choosing between right and wrong alternatives, and the wrong choices have to be made as frequently as the right ones. . . . We are at our human finest, dancing with our minds, when there are more choices than two. . . . This process is called exploration and is based on human fallibility. . . . The lower animals do not have this splendid freedom. They are limited, most of them, to absolute infallibility. —*The Medusa and the Snail*

Biologists on the Beach

[Editor's Note: Stony Beach is the playground of the Woods Hole Marine Biological Laboratory scientists.] On weekends, in hot midsummer . . . it is so crowded that one must pick one's way on tiptoe to find a hunching place, but there is always a lot of standing up anyway; biologists seem to prefer standing on beaches, talking at each other, gesturing to indicate the way things are assembled, bending down to draw diagrams in the sand. By the end of the day, the sand is crisscrossed with a mesh of ordinates, abscissas, curves to account for everything in nature. You can hear the sound from the beach at a distance, before you see the people. It is that most extraordinary noise, half-shout, half-song, made by confluent, simultaneously raised human voices, explaining things to each other. —*The Lives of a Cell*



# HOW WE EAT

(Continued from page 212)

stuff again. And now perhaps we are beginning to see what I would say will be the trend in *haute-haute* food within the next five years: more intensity of taste, more depth in the sauces, more complications. *Not* lighter. *Not* simpler. I already see simplicity beginning to go.

In France, Gault and Millau, who are, after all, very good food journalists, were completely into *nouvelle cuisine* last year. And what are they into now? *Nouvelle cuisine bourgeoise*, a lighter bourgeois cooking, a lightened *coq au vin*, for example, because the chickens aren't *coqs* so they cook for less time and the sauce is a little lighter, without flour. It's a lot more complicated than what they were touting two or three years ago. They suddenly discovered southwest France, and southwest France is about duck, it's about fat, it's about a whole lot of *paté de foie gras*, truffles, all these things we were told were out. So no, no—"light" is already last year's word. And suddenly, you'll begin to see people having *petit ragout*, saying, "Oh dear, I just want something with a little more taste."

But they may eat more simply in a certain way. A *coq au vin* is "simple" food in people's heads: it's unpretentious, familial. So they may eat more simply in that reality which is fantasy.

## The state of American food

Is the American woman, by and large, cooking better than she cooked one hundred years ago? Definitely. Has the level of food across the country by and large

gone up? Unbelievably. Were there great restaurants here, maybe greater than any that exist now? Quite possibly. But on the other hand, I can tell you about restaurants all over the country that are first rate. There's a guy out in Chicago, Jovan Trbojevic, who owns Le Perroquet, which is very famous. There's Chez Panisse in Berkeley, which has very good food, very good California wine; and it's interesting in the sense that it's young, it's relatively informal—waiters would talk to you, for instance, which you would not accept comfortably in a standard French restaurant. I ate a restaurant dinner in Ocean City, Maryland, that one couldn't possibly have eaten there thirty years ago. A place on the outskirts of Atlanta which had very good German wine—well, that's a rather sophisticated taste. And good cooking teachers all over the country.

I think there are fabulous things. California wine is coming along splendidly. We have great asparagus and great beef. Informal foods—I don't think the hamburger is a bad bit of food at all. I don't think a club sandwich is bad. I think good chicken salad is terrific. And I can tell you that people are still making hams in Virginia and wonderful jellies and syrups and things like that. And, as these products cease to be the basic food of a region and become a specialty food for people all across the country, it may be possible, for the first time, for the people who create them to have a living wage. Maple syrup, for instance—it takes an enormous amount of labor to make it. When people realize that it's a wonderful native American product, and as much a delicacy as caviar, they'll be willing to pay for it; and then it will be

worthwhile for people to make it, and you'll see it spreading across the country.

I sent it to France; I sent maple syrup to Guérard and I sent it to Daguin, because they're very into making sorbets with unusual tastes. They thought it was just wonderful. Why not? It's a marvelous esoteric item for a great French chef. But an American sits down with maple-walnut ice cream and you know, it doesn't have quite that pizzazz. But it will. It will.

## Restaurant futures

I think you'll also see more better restaurants across America, and you'll begin to see Moroccan, North African restaurants. More peasant food—not just French or Italian peasant: we'll get more esoteric in our peasantry.

And I see more restaurants directed eventually to the single person. The number of single people is increasing rapidly and that's a relatively good market: We have statistics now that a person eating alone spends more on his or her food than a person at a table for two or three. Why? If I'm alone in a restaurant, I'm not talking to anyone; I might be reading a book, but if not I'm concentrating on my meal, I'm being good to myself.

You see, there are two kinds of foods. One is eaten for taste and one for comfort. What is eaten for comfort depends, of course, on the historical, familial background of the person; but, in general, when we're sick and go to bed we want something like chicken soup or a poached egg or bread-and-butter pudding or tea and toast. When the single person goes out alone to a restaurant, he or she is, I think, in some inter-

(Continued on page 252)

# LEWIS THOMAS, M.D.

(Continued from page 200)

vertigo. From that long view through space to earth, Dr. Thomas will shift and, as though at eye-level, describe the dervish-like dances, each one unique, of certain bacteria as they search for food. ("We are special and unique, to be sure, but so is everything else," he writes.)

Sometimes instead of telescoping or microscoping, Thomas seems to be operating a kaleidoscope. It's as though he's picked up a few stones—small, flat, dull grey pebbles most of us would never notice (like the movement-of-bacteria or the disappearance-of-warts). He pours them into the kaleidoscope, gives the gadget a turn and hands it over to you saying, "There!" You look and what's there, surprisingly, is pattern, sense, a bright beauty. He has a gift for focusing.

What is clearly in focus for him is "that nature is pieced together with a certain kind of perfection. There's also this impression that I have that whenever you look closely at any aspect of nature, in addition to perfection, there is a certain good-humoredness to the arrangement that I don't think is acknowledged or perceived. I don't mean by that a Pollyannaish point of view: it's a tough world. But there is a certain fairness. Life on this planet is what we call a closed ecosystem and possesses an infinite variety of different species all locked together. You couldn't run a system like this unless there were a great deal of collaboration and cooperation, unless you had a lot of things providing for the needs of a lot of other

things. It just wouldn't work. You'd end up for a while with just one kind of life, and then with no kind of life at all."

The most dramatic example of symbiosis and interdependency is the case of the medusa and the snail, a jellyfish and a sea slug who pair up only in the Bay of Naples, living in and on each other; first one engulfing the other, then the second devouring the first; both ultimately surviving, thriving.

"There's something I liked about that arrangement," Dr. Thomas says. "It seemed like the kind of combat that biology was filled with in the nineteenth century—with two kinds of predators, and nature being red in tooth and claw and a little mean-spirited—and, at the same time, it has an entirely benign look to it, a very amiable, rather witty arrangement. Everyone wins in the end, and that attracted me because I'm from time-to-time an optimist."

Humans are no less, in Dr. Thomas's book, than sea slugs and jellyfish. "God knows there's a lot of things wrong with the way we behave," he says, "and right now, a lot of things wrong with the way we behave in our cities—there's a lot to criticize about the injustices we seem to support. But by and large we do manage to get along with each other. And considering how self-centered we appear to be, and how selfish we think ourselves to be, this is a marvel. I mean, there are a lot of encouraging things about us," he recrosses his legs and smiles. "We can assemble crowded into the center of a great big room and just sit there and listen to music. That's perfectly wonderful of us. I'm not sure any other species can be cooped up to do that sort of thing."

Given a choice between cynicism, criticism, and despair, on one side, and optimism, encouragement, and hope, on the other, Dr. Thomas persistently heads for the second. He is always on the side of the useful, the side that keeps action flowing, that avoids stagnation. He is for error and chance-taking over predictability, for change over sameness, for rephrasing the problem, whatever the problem is, until it allows for solution.

Disturbed as he is by the way we humans are when we mass into cities, into nations, Dr. Thomas rejects the notion that we are basically unable to live together (in which case we should all go home and lock the doors). He chooses, rather, to frame our difficulties en masse in these terms: "It's probably because we haven't yet learned how to live socially successfully, and that seems to me a biological problem that one can explain, if you want to explain it, with some hope for the future by saying that we're so young. We're really a very immature species, biologically speaking."

"At the very most, we turned up between one and two million years ago; and, as a social species, a language-user, man has only been here for something less than fifty thousand years: there's nothing as new on the face of the earth and we just *must* be developing. And I suspect we're doing that by learning, and we probably can learn more about thinking together, given the gift of language, if we just get through the next century without killing ourselves off. If we just get through the next twenty years, past the threat of a nuclear bomb, I'd be reasonably hopeful we'll be in the clear." ▽





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## HOW WE EAT

(Continued from page 251)

face between food-for-taste eating and being-good-to-myself eating. And he or she is more liable to have all the courses, to buy at least a half-bottle of wine, or more drinks, to indulge in that compensatory activity.

We also know that people need places to meet and congregate, and just as there have developed dwelling environments for singles, there may be eating environments—places which are not necessarily sexually geared. Particularly as this population of singles gets older, the need for such places will increase. It's one thing to be comfortable in a singles bar when you're twenty to thirty-two and it's another thing when you're forty-five to fifty.

### Americanism: the recipe as precision tool

Americans are criticized for wanting their recipes to have meticulous measurements, for being inhibited. I don't think it's an inhibition but an insecurity. Americans tend to feel culturally insecure. Every Frenchman, for instance, thinks he's born with French culture and that French culture is culture. He assumes he knows about food: it's Americans who go to cooking classes in France, not French women. Because the Americans, characteristically, want to know the *real* thing. That's an upward-mobile striving: it's the desire to do the right thing. Less so now, but historically, Americans were told they were raw, had no culture of their own, no education, no buildings, no nothing. So they had to build it all. They developed the technique of learning. Well, it's one of their great strengths.

This trait has unfortunate corollary effects. Yes, Americans want a recipe to be very exact, and there are things you cannot make exact. Every lemon gives a different amount of juice and each juice has a different amount of acidity and a different amount of sweetness. If you do not taste the lemon juice and you blindly put in the two tablespoons, because that's what the recipe calls for, not only will you not be a great cook, but you will be disappointed in the results of the recipe until you learn to taste.

But the fact that Americans want the precise measurements is the way they see life. They're a people who, by God, moved from being illiterate to having children with doctorates—that's not the norm of most societies. And how did they do it? By learning how to read a book and to get the thing right. And they learned how to decorate a house and how to dress children and what was clean; and they learned all these things with great passion, a touching passion.

And Americans are terribly brave—no other people in the world have exposed themselves to as much that is foreign to them as the Americans. That I sit in the middle of my New York kitchen with my couscous and my preserved lemons to make a Moroccan meal and I've never eaten the stuff in my life—I may not even know how it should taste!—well, of course, it's frightening. Of course I want precise measurements.

### Industrialization of the kitchen—gadgets

Americans have always been tinkerers and machine-users. The innovations have tended to come through professional kitchens because of the greater use of mechanical

aids. I would say that the next great innovation will come in non-pressure steam. Even though a lot of people do use pressure cookers, there's an enormous amount of fear of them. But restaurants use steamers now that are not pressure cookers, that steam-cook vegetables, fish, whatever, practically instantly. It's possible that in ten years they can be made feasible for the home cook.

Even sooner we may see convection ovens replacing or at least going alongside old-fashioned, radiant-heat ovens, mostly because our ovens today don't really radiate from all sides. They're not ovens in that sense. They have only a single source of heat.

### Industrial chic in the kitchen

That's simply the esthetics of the moment. I was saying before that art prefigures: that we've had a simpler, lighter surface in painting and maybe that will tell you what happens with food. In that model, the domestic scale is usually the last to be affected. If you look at architecture, we had Bauhaus, we had simple; we've had Beauborg, we've had exposed pipes. So what is happening in the home is part of the general esthetic. I don't happen to like wheat yellow and avocado green, which happen to be the colors of American interior appliances. We've been suffering a cultural esthetic lag—that green was the high-fashion color in architecture in the 'thirties.

I don't think industrial chic is a permanent enduring style. I can see a time in which the whole look will change again. Philip Johnson is now doing buildings with cornices, in a kind of beaux-artsy tradition, in the middle of New York.

### What does endure?

I think that the human need for groups is very great and that it will reassert itself at some point: even if people live in smaller groups, they will find ways to come together, perhaps in larger communal tables in public spaces, communal substitutes for family.

I think that food is one of our most primitive sensations, and that the desire for pleasure is very great. I don't think we will ever accept pills and substitutes for food, except as a fad. What the gratification is, whether it be a candy bar or a terribly elegant restaurant meal—that's phenomenon. But the enduring thing is the fact that oral pleasure and feeding oneself and giving oneself pleasure in that way is very basic.

### Our food and our future

The problems we are heir to are the problems that France will be heir to tomorrow, and Italy, the day after: we simply are more industrialized. Some of the problems they have, of course—financial and so forth—are things we will have to face: We've been very lucky, we're very rich. Compared to any other country in the world, we're rich.

America is composed of more different nationalities and cultures than any place in the world, and we haven't flattened them out. We maintain them. They do come together so that you find a Chinese restaurant somewhere in the middle of the desert. Bagels and pasta have become part of the standard American fare. A pizza is no longer Italian; a frankfurter, no longer German; apple pie, no longer English. We have enormous resources—the resources of people, backgrounds and cultures creates a vitality that's extraordinary. ▽



## ARLENE CROCE

(Continued from page 205)

posed to have with art."

Even so, it is not the watching or the listening or even the analysis but the writing that is most difficult for her. "There is no other process that compares with it. Writing is execution, and execution concentrates the mind—I am very clear under pressure. Writing is my way of focusing. I don't know what I'd do without it."

Croce rarely gets it right the first time around: "I don't think I write, I *rewrite*. Paul Valéry said a poem is never finished, only abandoned. You give your piece over to the printer at a certain point, but you don't feel it's the best you can do—only the best you can do that week." She gets stuck. "Now and then, I will say to myself, as a little joke between me and the subject, Write this in the style of so-and-so. And then I can at least begin. I don't know that anyone's ever caught me at it." Though once, she later confides, a writer she had imitated in one of her pieces sent a note to tell her how much he admired it. "Only I knew why," she laughs.

She delights in the knowledge that her writing is read by her friends. "Sometimes, in the course of a piece, I will throw in something I feel will have a special meaning for somebody, although I want it there for other reasons as well. It's just my way of saying hello, or maybe happy birthday."

Croce lives—and works—in Brooklyn, in a quiet apartment spacious by Manhattan standards, crowded with books, records, and magazines neatly arranged in stacks. File

cabinets, family antiques, lots of pillows, a leather chair that swivels. The living room opens onto the kitchen, with an eating area converted into a work space—more books, a typewriter, a table. On cold winter afternoons, she warms her apartment by turning her oven to "bake" and opening the oven door. She laughs when asked to describe a day in the life of a dance critic: she gets up "gradually, by stages." Stage one: she gets her mail, crawls back in bed, and reads it. Finally up and around, she writes. At night, she goes to performances.

When I ask whether she likes living alone, she seems taken aback by the question. "I neither like it nor hate it," she says. "I'm just accustomed to it." She has never married. Recently, an old friend remarked that Croce's life had seemingly unfolded according to a grand design. "Grand design?" she says in amazement. "I was just trying to get from one winter to the next."

Croce is conversant in painting and sculpture, music, literature, languages, and, of course, film. "Who knows dancing who only dancing knows? There is such a thing as being narrowly specialist—it was one of the things I most wanted not to be when I started writing on dance. I didn't want to give the impression of having grown up in a dance studio, of never venturing out to a museum, to a concert, to a crowded restaurant.

"There used to be a parochial smell about dance criticism—the worst tradition, not the best. A protective, jealous, private atmosphere. But because the dancing I saw was so healthy and impressive, I saw no reason why you couldn't apply to it the  
(Continued on page 254)



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## NOTES ON KAFKA

(Continued from page 213)

"Barbara was a fountain: one thought led into another, into an experience, in a rapid flow—and her enthusiasm!—human beings aren't supposed to have that kind of enthusiasm. She also appealed to Paley with one-upmanship. By this I mean style, not snobbery. You see, our surveys showed that a deli was the only thing that could work in that spot and our original concept for a name was The American Deli. But Paley stuck at the word "deli": he didn't find that an appealing idea for his elegant landmark building. With Barbara's help, we finally worked out a new name: The American Charcuterie. She made him see how high-class and multi-ethnic, yet all-American, *this* deli would be. Paley not only bought the Charcuterie concept but now, whenever he sees me he asks, 'How's that enthusiastic woman? Tell me more about her.'"

### Impression

Barbara has an incredible memory for tastes, and perhaps the world's most remarkable taste buds. Or is her brain a pleasure receptor of bionic strength? Eating lunch with her is an extraordinary experience. She doesn't just nibble—food is a passion for her—she purrs, her cheeks get a rosy flush. But between purring and little back-of-the-throat grunts of pleasure, her involuntary intellectual reflex for teaching emerges: she shares with me her comments on the food, its flavors, qualities, historical precedents.

**Talked with George Lang**, another eminence in the food-consulting business (Manhattan's Café des Artistes is his creation), about Barbara's work as editor of *Cooking*, the monthly food magazine published by Cuisinart, considered by great food writers and chefs the only serious magazine on cooking:

"It is the only magazine for us professionals both visually and in its text. Barbara writes and edits it as if her patron saint were A. J. Liebling (legendary, elegant writer on food, tastes, ambience); she deals with the problems as well as presenting some of the important dishes of the day. Most amazingly, you can actually reproduce these recipes from the descriptions."

**Talked with Chef André René of "Windows"**: When I asked him what it was really like having Barbara in his kitchen—was she a bitch on wheels? (after all, territorialism for women or men runs strong in kitchens), his face went into that puckering of the mouth and scrunching of the eyebrows that only the French can do when asked how they like American wine, and he said, "Sometimes there was some screaming, but Barbara knows what she wants and knows how to get it."

**Talked with Paula Wolfert**, cookbook author and cooking teacher who has worked with Barbara on many projects:

"Barbara makes me fly. She's made me exceed what I thought I was capable of doing. I've had breakthroughs in my cooking—Barbara has helped me to think more conceptually which has enabled me to cook, write, and teach with a new perspective."

### Impression

Barbara has a strong sense of loyalty—a "we're all in it together" attitude about helping friends, colleagues when they need her. The night that the chef of the restaurant then called Claude's (now known as Le Plaisir) quit, Barbara called Paula Wolfert and said "put on your whites, we're going down to save a restaurant" (Barbara was a friend of the owner and wanted to help him through the dilemma).

**Barbara Kafka on Barbara Kafka's at-home food**: "When I first started to cook, my motivation was to entertain people with my food. But I also cooked for their applause. I would dazzle my guests with ten-course dinners, or keep them silent with long dissertations on wine. I've stopped doing those complex dinners that say 'Daddy, look at me.' As I got more and more satisfaction from my work, I realized that this was very selfish and that sometimes a simple meal is more generous than a complicated one. You permit your guests to enjoy without the weight of supplying you with narcissistic gratification."

### Last impression:

Barbara sits at the Hors d'Oeuvrierie Bar at "Windows" and seems to be idly munching a potato chip. But I should know by now she isn't "idly" munching. She comments, "These were made in only one batch of oil, they should be done in two. We had developed the system for making the perfect potato chip, where batches of fresh ones are brought out steadily. What's happened?" Barbara is a perfectionist who strives for quality even in a potato chip. ▽



## WHAT COUNTS, PART II

(Continued from page 247)

four. I mean you either could buy eggs on Friday or you couldn't buy eggs on Friday. And it was really quite simple.

One of the things that worries me about the Women's Movement is that it always seemed to me that what the world needed was more of women's practicality and their conservatism and a little less of men's romance. And I'm afraid women are going to suddenly become terribly romantic and we're going to shoot the whole thing.

**Nan A. Talese:** There are more and more two-income families, but one of the things that has saddened me about the Women's Movement is loss of the pride that a woman has had as being the stable member of the family, the person who does give a sense of value, not only to her own life but to the children's lives and to the husband's life. Being "just a housewife" is still an enormous responsibility. And we've been talking about women almost with an assumption that all women were heading towards the top of the career ladder.

**Jacqueline Wexler:** There is a wide range of opportunities by which children can be nurtured. Now that range ought to include the person who wants to be the full-time nursery attendant on a one-to-one tutorial in her own home, if, indeed, the creative compromise that he or she wishes to effect enables them to bring that off. If she wants to stay home and spend full time nurturing the child and being the housekeeper, and that's what they agree upon, and he's willing to be the "breadwinner," in the old

classic sense, I want to say not only that's okay but that I can admire that. That's a dignified thing to do if these people bring this off in their lives.

But they also have to provide for the future. For a two-career family where both of them are professionals or where both of them are moving toward an executive career, we've got to invent the systems that at least make it possible for both of them to take parenting seriously in a qualitative sense.

**Nan A. Talese:** It seems to me now that companies have really become rather enlightened. I think that women's achievement has made heads of companies realize that these mothers are in fact going to come back; they're not suddenly going to disappear.

I remember when, at one point, I did have two very small children and the head of Random House, the publishing house for which I was working then, said to me, "You know your first priorities are your husband and the children and I'm never sure you're going to stay here." And I said, "But that's absurd, the other editors might get a job offer from somewhere else and they might leave, too. They're not here simply because they have to make a living. They might want to make a living somewhere else." But there's one thing that also comes with motherhood. When women have had children, they have accrued, as Jacqueline says, bit-by-bit experience, and they have something that they then, by that experience and by that discipline and by that accounting, bring to their positions. Motherhood is not a total wipe-out. It's not a big hole in the Swiss cheese. Mothers bring a lot with them that helps when they face the

situations in their jobs. Often women who are in their forties and fifties have a much longer range in a crisis situation.

**Jacqueline Wexler:** I would love to see someone do some research on women executives with staying power. You know Mary has spoken to woman's pragmatic sense, and Nan has talked to the special kinds of qualities, I have a strong hunch that women managing big institutions under crisis have done very well. And that fact could be documented. And that there are some inferences that would be worth following on this, that would be tied to these two qualities in our anthropological development. That because women are much more drenched in the pragmatic, in dealing with the one small issue at a time, cutting the pieces off and dealing with them, and because we are also, if you will, brain-washed and maybe soul-washed with the nurturing responsibility, which I hope we never lose, we have had a better-than-average record on balance, on this issue. If it is so at all, and if it could be documented and spelled out in the popular kind of press, it seems to me it could help to take some of the frenzy away that we've all been nervous about in all groups.

We women have got to like ourselves. It's one thing to be realistic. It's one thing to look life in the face and to avoid the ridiculous kinds of romanticism that we've all been putting down, but if the only alternative to that contrived happy ending is the contrived sadistic ending, then I don't read life right. It seems to me it is much more variegated than that and that women have a hunch about these things and it's deep down in our guts, if we reach for it and begin to communicate it. ▽

## ARLENE CROCE

(Continued from page 253)

same rigorous standards you would apply to the other arts."

This in large part is Croce's contribution: she has elevated dance criticism to the level of good literature by example. She has, to borrow T. S. Eliot's phrase, "learnt to get the better of words" for the sake of the dancing.

"It's a fool's errand, going to the ballet and writing about it," she says. "That may be one reason why we haven't had as many great dance critics as we think we should have had. They stop and look at the job and say, 'This is crazy.'"

Be that as it may, "crazy" is not a word that applies to Arlene Croce's mind. In fact, she excels in sanity—the healthy balance between feelings and logic, ambiguity and precision. She harbors a deep respect, bordering on reverence, for that which cannot be put into words—an attitude rare among writers. "I think by the very attempt of trying to put the experience of watching dance into words, you are committing some sort of transgression," she says. Knowing full well that words will never simulate the dancing, the writer can only hope to evoke the mood of any given ballet, the memory of its impact. Nothing more.

The task is thankless. At best, the injustice to the dance at hand will be slight, but it will always be implicit in the writing; the critic's conscience is relentless. And yet, the work is not without reward. "You're

stuck with who you are—your prejudices and your blind spots and your fantasies. But you hope that you're not out in some wilderness all by yourself, that there is at least one other person who will read what you've got to say about an event and say, 'Yes, it was like that for me too.' If that happens, then I think you've done your job."

No one does her job better than Arlene Croce. In time, you see that it is not her intellect or even her "susceptibility" that sets her apart but the ceaseless activity of her mind, this shuttling back and forth between thinking and feeling. If there were a "formula" for the mind of a dance critic, Croce's would seem to be the model. And yet, it all comes back to the question of context and the realization that this exercise in making sense out of experience may be the best way to fully understand not only dance but life.

*The following questions and answers are excerpts from a conversation with Arlene Croce in March of this year.*

**Holly Brubach:** How do you account for the increased popularity of dance?

**Arlene Croce:** Sometimes I wonder whether the big popularity of dance now is owing to an enthusiasm for dance or to an enthusiasm for the things that are within the dance aura—body awareness, sexual liberation, gay lib, all that.

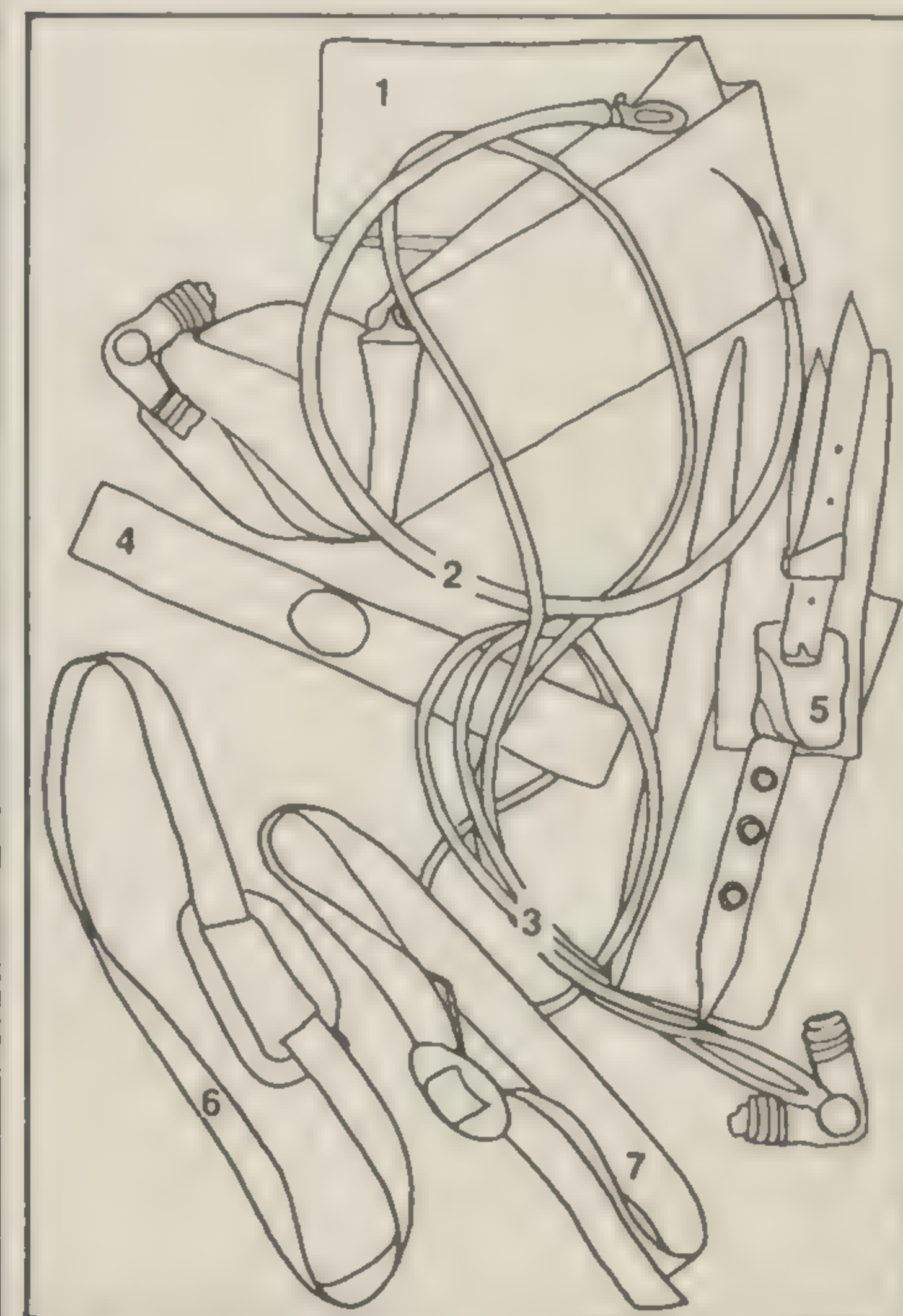
**Brubach:** What do you think of dance on television?

**Croce:** Television carries dance to people  
(Continued on page 256)

## SUMMER ACCESSORIES

(Continued from page 225)

Page 225: See diagram below: 1. & 3. Bergdorf Goodman; Joan Yellen, Beachwood, OH; Ultimo; Therapy, Aspen; Lina Lee. 2. Macy's. 4. Henri Bendel. 5. Saks Fifth Avenue, NYC; Ultimo; Marie Leavell. 6. Bloomingdale's; L.L. Berger. 7. Ann Taylor.



Page 225



# FASHION INFORMATION

**Cover:** Bojeangles nylon jacket, about \$60. Macy's, Herald Square; Sweet Fanny Adams, Philadelphia; Marshall Field; Robinson's, California; Jax, Beverly Hills. Fruit of the Loom T-shirt. Annie Walwyn-Jones silk pants, about \$80. Zoom, NYC; Fast Buck, Key West, FL; Therapy, Aspen. Joseph Mazer earrings, about \$16. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus; I. Magnin. Morris Moskowitz belt, see information pages 234-235, #7.

**Page 64:** 1. Artwear, NYC. 2. Bloomingdale's Cul-de-Sac; Linda Dresner, Troy, MI; Bullock's, Century City. 3. Saks Fifth Avenue, NYC; Linda Dresner, Troy, MI; Eve France, Houston. 4. Bloomingdale's Cul-de-Sac; Bullock's, Century City. 5. Artwear, NYC; Donna, Cleveland; Linda Dresner, Troy, MI. 6. Artwear, NYC. **Page 124:** Top to Bottom: Saks Fifth Avenue; Sunglass Hut of America, Fort Lauderdale; Neiman-Marcus . . . Woodward/Lothrop . . . Macy's . . . Bloomingdale's. **Page 160:** 1. Top, \$12. Dianne B., NYC; The Gazebo, Dallas. Shorts, \$25. George G. Graham Gallery, NYC. Tennis racket, 1&2, Feron's, NYC. 2. Ralph Lauren Active Sport, top, \$28; shorts, \$52. Insport, NYC; The Polo Shop, Dallas. 3. \$28. Henri Bendel. 4. Jacket, \$158. Frank Murphy, St. Paul; Leonard, Houston; Gorsuch, Vail. T-shirt, \$11. Shorts, \$24. 5. Top, \$16; skirt, \$34. Saks Fifth Avenue. Top also at Marshall Field. 6. Brooks Brothers, NYC, shirt, \$15. Perry Ellis skirt, \$140. 7. Vest, \$98. Swanson's on the Plaza; Frost Bros. Terry top, \$18. Lord & Taylor. Trousers, \$49. Dianne B., NYC. 8. Jacket, \$40; pants, \$34. Hecht's; Sakowitz. 9. Ultrasport by Ruth Brahm, jacket, \$64; shorts, \$26. Macy's; I. Magnin. Starskins by Apollo designed by Robin Hctor, \$19. Macy's; Robinson's, California. ALL PRICES APPROXIMATE. **Pages 166-167:** Left to Right: Cotton/polyester terry shirt, about \$55. Theodore for Tony Anton, NYC. . . . Fruit of the Loom ribbed cotton top, about \$7. Macy's; John Wanamaker; T. Edwards, Atlanta; I. Magnin. Terry (polyester/cotton) shorts, Lynvention. About \$18. Tennis Lady, NYC. . . . Ralph Lauren Active Sport cotton velours hooded sweatshirt, jog pants included, about \$134. Insport, NYC; The Polo Shop, Dallas. Fieldcrest towel. . . . Cotton terry jacket with nylon trim, about \$28, Newport Sportswear. Joseph Horne. **Page 169:** All leotards and tights by Danskin. Lord & Taylor; Robinson's, California; Liberty House, Hawaii. Ballet slippers by Capezio Ballet Makers, at Capezio Dance-Theatre Shops nationwide. **Page 170:** Emmanuelle Khanh top, see page 173. Earrings by Monet. Hair tie, Beaux Dangles. **Page 171:** Lower left: Feather pin in hair by Krasne Two. Henri Bendel. **Pages 172-173:** All jewelry by Monet. **Page 174:** Vest, see information page 152. #8. Creations III muffler. **Page 175:** Above: Pyjama, see page 176. Pin by Joanie Designs, at Villa Roma, Honolulu, HI. **Page 176:** Above left: Beaux Dangles hair ribbon, see belt information page 177. . . . Below: Belt, Calvin Klein Belts and Bags. Andrew Geller shoes. **Page 177:** Ken Begun earrings. Bloomingdale's; Linda Dresner, Troy, MI. Beaux Dangles ribbon belt at I. Magnin. **Page 178:** Calvin Klein dress, see page 180. Marsha Breslow earrings. Bloomingdale's; Woodward/Lothrop. Elegance by Ben Hur hair pin. **Page 179:** Above: Jacket, halter, and pants by Bill Blass, about \$1,650. Jacket and pants, Agnona wool/The Ideacomo Group. Barett, Artemis-Nine. Ellen Designs for Robert Originals Earrings. Michael Kaiser belt. Ann Taylor, NYC. **Page 180:** Left: Marsha Breslow earrings. Belt, Calvin Klein Belts and Bags at Bloomingdale's; Nordstrom. Ted Muehling bracelet at Artwear, NYC. . . . Above right: Marsha Breslow earrings. . . . Below right: Carrera Porsche Design sunglasses. Ben King belt at Henri Bendel. **Page 181:** Earrings, Ellen Designs for Robert Originals. At Lord & Taylor. **Pages 182-183:** Ralph Lauren Western Wear cotton shirt, about \$25; cotton corduroy jeans, about \$36. Macy's; Filene's; Robinson's, California. Severin Diffusion watch. Jenny B. Goode, NYC; Barry Kieselstein-Cord bracelet. Saks Fifth Avenue, NYC; Jules R. Schubot, Troy, MI; Mr. Guy, Beverly Hills. Ciani earrings. Bloomingdale's; Lazarus. Creations III muffler. Glasses, Avant-Garde. At all fine optical stores. Belt, La Bag-

agerie, NYC, Beverly Hills. **Page 184:** Earrings, Ellen Designs for Robert Originals. Bloomingdale's. Silk sash by Thea Cat, available with kimono. **Page 185:** Left: Jacket, blouse, and skirt, about \$1,680. Morris Moskowitz belt. . . . Above right: Earrings by Marsha Breslow. . . . Below right: Copper "boa" necklace, Robert Lee Morris for Artwear, NYC. **Page 214:** Earrings, Red Cobra by Frank Giordano. Dorothee Bis muffler at Dianne B., NYC. Universal Geneve watch. Shoes by Capezio Ballet Makers at Capezio Dance-Theatre Shops nationwide. **Page 215:** Watch by Rafael Variations at Saks Fifth Avenue, NYC. Betsy Johnson for Perry Ltd. belt. **Page 216:** Belt, Coach Leatherware. Crouch & Fitzgerald, NYC; Vaca Leathers, San Francisco. Terrafirma bracelet. Bergdorf Goodman. Sandals, Martini Osvaldo for Joan and David. Ann Taylor. **Page 217:** Earrings and bracelets by F.B. Durland. Macy's, Herald Square. Susan Horton muffler tied at waist. Knee socks by Electric Sok. Vittorio Ricci sandals, see information pages 234-235, #3. **Page 218:** Marsha Breslow earrings. Bloomingdale's; Woodward/Lothrop. Sandals by La Marca, NYC. **Page 219:** Earrings by Ellen Designs for Robert Originals. Bloomingdale's. Ken Goldstein for La Crasia bracelets. **Page 224:** Neoprene sport cap by O'Neill. At Y-Knot Surf Shop, Surf City, NJ. Scuba goggles at Kimbe Optics, NYC. Wet suit gloves and jacket, Sea Suits of California for Atlantis Divers World, NYC. Hair, Bob Fink of Pipino-Buccheri Salon. **Pages 226-227:** Left: Bracelet, Ken Goldstein for La Crasia. . . . Right: Tess Sholom for Tess Designs bracelet. **Page 228:** Above: Nylon/spandex suit. Late June at Swim "N" Sport Shops, Southern Florida; Solomon's, Cleveland; Fast Lady Sports, Bellevue, WA. Bracelet, Ken Goldstein for La Crasia. . . . Below left: Antron/Lycra maillot and pants at Saks Fifth Avenue; I. Magnin; Nordstrom. . . . Below right: Antron/Lycra maillot at I. Magnin. **Page 229:** Above left: Antron/Lycra tank suit at Bloomingdale's; Stix, Baer & Fuller; Bullocks Wilshire, Wilshire Boulevard. Bambi Hammil belt. . . . Above right: Antron/Lycra bikini at Plymouth Shops. Bracelet by Ann Peerce. Gold bag by Jerry Gretzinger for Gretzinger & Lee. Henri Bendel; The Twenty-Four Collection, Miami. Ruby red towel, Fieldcrest. . . . Below: Antron/Lycra polka dot suit at Bullock's. Napier earrings. Bracelet, Rosemary Peck. **Pages 230-231:** 1. Acrylic jersey top, cotton canvas jeans; Don Sport by Charlotte Ford. Top, Lord & Taylor; Robinson's, California. Jeans, Hess's, Allentown, PA; Robinson's, California. Ken Begun earrings. Henri Bendel; Bullock's, Century City. Bonwillum cuff. Bloomingdale's Cul-de-Sac; Sakowitz. 2. Sweater, Paul Stuart, NYC. Omega Belt. 3. Silk charmeuse shirts. The Blouse Company by Charlotte Ford. Saks Fifth Avenue; Rich's; I. Magnin. 4. Sweatshirt, The Blouse Company by Charlotte Ford. Rich's; Shillito's; I. Magnin. Jeans, Don Sport by Charlotte Ford. Earrings and cuff, Ellen Designs for Robert Originals. Lord & Taylor. 5. The Blouse Company by Charlotte Ford. Saks Fifth Avenue. Rich's; Shillito's; I. Magnin. Earrings, F. B. Durland. Cuff, Marieluisa Stern for Stigi. Belt, see information pages 234-235, #7. **Pages 232-233:** 1. Above left: Quilted nylon 21-inch pullman, Air Pockets by Gear, Inc. Bloomingdale's; Bullock's. . . . Below left: Parachute plus nylon double-sided pullman bag, Le Sportsac. Macy's, Herald Square; Sanger-Harris. . . . Above right: Classic nylon duffle trimmed in black saffiano leather, Prada. Jimmy's, Brooklyn; Wilkes Bashford, San Francisco. . . . Below right: Simulated

leather suitcase, Henry Rosenfeld. Bloomingdale's. 2. Belts at Certain Something, Chicago. 3. Cotton/nylon leotard at Bloomingdale's; Shillito's; Carson Pirie Scott; Bullock's. Selva jazz shoes at Selva Retail Center, NYC. 4. Rayon mesh T-shirt at Creations'n Things, NYC; Dayton's; Swanson's on the Plaza; Bullock's; Liberty House, Hawaii. Bonwillum Designs earrings. Terrafirma rubber belt at Bergdorf Goodman; Lina Lee. 5. Cotton dress at Henri Bendel; Balliet's; Bullock's. Tim Goldsmith earrings. Bracelet, Bonwillum Designs. Calvin Klein belt, see information pages 234-235, #2. Sandals, Diego Della Valle at Botticelli, NYC; Via Lusso, Chicago. 6. Shirt and shorts at Henry Lehr, NYC; Atelier AIX, Santa Monica. Enamel cuff, Ellen Designs for Robert Originals. Ribbon at waist, Beaux Dangles. Sandals, Guido Pasquali for Vittorio Ricci, NYC. 7. Cotton tops at Bloomingdale's; Garfinckel's; Harzfeld's; Famous Barr; Bullock's. 8. Handbags at Bloomingdale's. 9. Cotton/Lycra top and pants at Bloomingdale's; Sweet Fanny Adams, Philadelphia; Claire Pearone; Bullock's, Westwood. Earrings, Tim Goldsmith. Bonwillum Designs bracelet. Belt by Morris Moskowitz. Sandals, Diego Della Valle. 10. Cotton shirt at Bloomingdale's; John Wanamaker. Cotton chintz jeans at Jag, NYC and all stores; A Head of Time, Miami; Woolf Brothers; I. Magnin. 11. Linen pants, see page 216. 12. Cotton shorts at Henry Lehr, NYC; Bullock's. 13. Undershirt (cotton) at fine men's department stores. Pants in cotton sateen, see page 218. Enamel cuffs, see information #6. White linen shoes by Capezio Ballet Makers, at Capezio Dance-Theatre Shops nationwide. Gold jazz shoes, see information #3. 14. Cotton/elastic top at Henri Bendel; Claire Pearone; Bullock's. Cotton chintz jeans for Cap Ferrat. Mid July at Henri Bendel; Nan Duskin; Bullock's. Ken Begun headband. Sunglasses by Eye-Benders. Shoes, see information #3. **Pages 234-235:** 1. Cotton/polyester pants at Bullock's. 2. Dacron/cotton top at Showcase Shop, NYC; B. Forman; Bullock's. Jeans, see information pages 232-233, #14. F.B. Durland earrings at Macy's. Belt, Calvin Klein Belts and Bags. Lord & Taylor; Hudson's. Zushi cuff at Henri Bendel. 3. Vittorio Ricci by Stéphane Kélian sandals at Vittorio Ricci, NYC & Chicago; Strega, Philadelphia; Ciabattino, Birmingham, MI; Neiman-Marcus. 4. Shorts at Saks Fifth Avenue, NYC; Neiman-Marcus; I. Magnin. Tank at fine men's department stores. Hats at Paragon, NYC. La Bagagerie belts. Shoes, see information page 214. 5. Cotton T-shirt at Paragon, NYC; Rugged Wear, Narragansett, RI. Reminiscence Ltd. pants. 6. Jumpsuit at Lord & Taylor; Nan Duskin; Macy's, San Francisco; Meier & Frank. Bracelet, Lisner Jewelry. La Bagagerie belt. Shoes, see information page 214. 7. Acrylic/wool cardigan at Abraham and Straus; Bamberger's; Oodles, Philadelphia; T. Edwards, Atlanta; I. Magnin. Top at Henri Bendel; Chuck Jones & Jack Parker; Leonard, Houston; Theodore. Reminiscence Ltd. pants. Earrings by Ken Begun. Bloomingdale's Cul-de-Sac; Linda Dresner, Troy, MI; Bullock's, Century City. Morris Moskowitz belt. Bloomingdale's; Marshall Field; Bullocks Wilshire. **Page 237:** Left: Earrings, Cadore Jewels. Charles Jourdan sandals. . . . Right: Ted Muehling earrings. Belt, Calvin Klein Belts and Bags. Julianelli sandals. **Page 238:** Ann Peerce cuff. Belt, see information pages 234-235, #2. Diego Della Valle sandals. **Page 239:** Joseph Mazer earrings. Cuff, Ann Peerce. La Bagagerie belt. Diego Della Valle sandals.

## VOGUE PATTERNS

Back views, yardages, details of pp. 236-239



**Suit,** Vogue Pattern 2172. Sizes 6-14. Size 10: 4 yds. of 51" fabric. \$7.50; Canada, \$9. **Pyjama, top.** Very Easy Vogue Pattern 7317. Sizes 8-16. Size 10: 2 1/4 yds. of 45" fabric. \$4.50; Canada, \$5.40. **Pants,** Very Easy Vogue Pattern 2064. Sizes 6-14. Size 10: 2 1/2 yds. of 45" fabric. \$4.00; Canada, \$4.40. **Jumpsuit,** Vogue Pattern 7411. Sizes 8-16. Size 10: 3 yds. of 66" fabric. \$4.50; Canada, \$5.40. **Dress,** Vogue Pattern 2186. Sizes 6-14. Size 10: 3 yds. of 36" fabric. \$4.50; Canada, \$5.40.



(Continued from page 254)

who do not see it often. But does anyone really believe television is an art form? It's a conduit. Of course, people look at theatrical dance on television and understand it in translation. But how dance can be made interesting on television is a question that hasn't been solved. It's not easy to choreograph for the space defined by a video camera. Twyla Tharp did a special, *Making Television Dance*, which wasn't a dance show precisely. But it was interesting as television; it had immediacy and personality. The whole show was really more or less an essay on those two things.

**Brubach:** Do you find, as you read back over old reviews, that certain criteria—standards, patterns of likes and dislikes—emerge?

**Croce:** Oh, I'm sure that's true. People know me by those markers: Oh, here she comes, she hates Béjart. Oh, here she comes, the Balanchine nut. It's a question of what you're equipped to appreciate. Like Merce Cunningham—much as I admire and adore his work, I think that temperamentally there may be something there that I can't get, can't respond to. Whereas with Balanchine, I'm in my own house. Those are the two greatest examples I can give you of my gravitational field. There are countless lesser ones. One of my problems with Merce is, of course, that he doesn't use music. And for all that I don't have any musical training, I think basically my response hinges on music.

**Brubach:** Do you think music is important to dancing?

**Croce:** Yes, I do, and I think that those who work without it have in some way, through the rigor of their efforts, to demonstrate to the audience why music would be superfluous. Dancing and music have grown up together. You can't just sever one from the other arbitrarily. Twyla, for instance, is very musical, even when she is working in silence. And her choice was to go back to music. Very significant, I think.

When Antony Tudor comes out with one of his infrequent ballets, I find that musically it is fascinating. The places where the phrase falls are so unpredictable in relation to the musical phrase. And yet, Tudor's gift doesn't strike me as musical in the same way as Balanchine's. I think Balanchine is a gifted musician—his genius has to do with a double talent.

Every musical score has a shape that can be perceived by someone with musical insight. To be able to perceive the overall shape and make steps that fit a moment-by-moment continuity and yet fill the landscape—that's probably the essence of musical choreography. Very few have it. You see it in the work of Mikhail Fokine and Paul Taylor. There's such a great lovable simplicity in their work, the absence of markers along the way. No one says to you, "Now keep your eye on this because this is going to lead to that." You're just helplessly enslaved to what they do—there's this big rhythmic push. Both of their gifts are innocent and huge.

**Brubach:** What is classical dancing?

**Croce:** There's the classicism of the grand style—the Russian academic tradition—which Balanchine implanted here, and he's the only one I can think of who's practicing it right now. There should be others.

And then there's American classicism, which Balanchine has had a large share in creating. I mean, Merce Cunningham, Paul Taylor, Twyla Tharp—to me, they're all classicists, no matter what they may say themselves. Classicism in this sense means that the dance is purely and objectively about itself, not about literary or psychological values.

**Brubach:** Is there such a thing as American ballet? If so, what distinguishes it?

**Croce:** Well, I hate to slap the labels across it that it always gets when it goes abroad on tour—"it's fast." It's fast and complex. It makes sense to us. And what makes sense to Americans may not make sense to the English or to the French or to the Russians. It's very hard for an American to define the qualities that make our dancing alive and interesting. But that we do have a style is unquestionable. It is not the style we were said to have forty years ago when all we were supposed to know about was jazz. We can do *Raymonda*. We can waltz. Now if a Russian were to come along, he might say, "You can't waltz and that's not *Raymonda*," but to me that difference is just what ballet is about.

**Brubach:** What is the woman's role in ballet?

**Croce:** Woman is the subject in classical ballet—it's the man's view of woman that has prevailed. Technique had a lot to do with that. For example, Bournonville [a 19th-century choreographer for the Danish ballet] created a man's world: the technique is designed for men—it's percussive, it's bounding, it's all the things that men do best.

When women dancers became dominant, it was as a result of expanding *pointe* technique. This allowed the woman to achieve stationary flight through the supported adagio, which placed the woman in such a perspective that the audience could relate to her poetically. There seems to have been some sort of connection between the Romantic view of life, the Romantic view of sex, and the development of *pointe* technique—these things converged sometime in the 1820s. The result was the Romantic ballet, which dominated the nineteenth century. And men ultimately didn't figure in this except as partners.

**Brubach:** What happens when men and women dance the same roles?

**Croce:** What happens is that we adjust our expectations—there's no real sexual drama. To me it becomes a little suburban, a little less major. All I can say is that women and men have different impacts on stage: their roles, their functions, their techniques are all built on these different impacts. Being a man and being a woman are not the same thing—that would seem self-evident—and it would seem that it hasn't got a thing to do with historical circumstance.

**Brubach:** What has become of modern dance?

**Croce:** Well, what we call "modern dance" is over—it ended with Merce Cunningham and Paul Taylor. I think of Twyla as a departure: I think that her repertory is formed almost from an instinctive sense of the crisis that had been reached in the modern-dance tradition. And by that I really mean the genealogical table that began with Ruth St. Denis, passed through Martha Graham on to Merce and to Paul and to their descendants. One of whom, of course, is Twyla. But after the 'sixties and that whole chaotic revolution of the post-Cunningham generation—the people who used ordinary movement, open spaces—after that, it seemed fairly clear that we either have to go back to the beginnings or we have to have some new tradition.

**Brubach:** What happens when choreographers incorporate words into dance?

**Croce:** I always find that the dance retreats before any verbal onslaught. Dancers who use words in their performances have to be extremely careful because the intellect is the easiest mode of appeal to an audience. We use words all the time. We certainly don't dance all the time. And when we go to a dance event and we're appealed to verbally, it's almost an invitation to stop seeing the dance, to assign it an inferior level of attention. Words always steal the show.

**Brubach:** What do you think about dancing in musicals?

**Croce:** Not much. I seldom see really good show dancing these days that isn't pastiche, that isn't a deliberate recall of the higher eras of the 'twenties and the 'thirties. By the time I started seeing shows on Broadway, it was all Jack Cole or Jerry Robbins fading into Bob Fosse.

Now Fosse, of course, is the dominant figure, and I find it's an iron rule. There's not enough variety because his style is pretty restricted to begin with. If show dancing probably has reached the end of the road, it may be because the situation of choreographers has improved so much. They can now work for ballet companies and have companies of their own, whereas thirty or forty years ago, they had to take Broadway jobs to pay the rent and survive.

**Brubach:** What does dance do for people?

**Croce:** The first time I saw Balanchine's *Symphony in C*, two men were talking as we were leaving the theater. One said, "Hi, Mel, I haven't seen you in awhile." And the other said, "Oh, I always come to see *Symphony in C*—it's like bread and water—to me." And I thought, bread and water—that's exactly it. It's just that basic.

People are transported at the ballet and say so all the time. They go into a fantasy world. Ballet is fantasy, but civilized fantasy. I don't think it's escapist entertainment in the mindless sense. It has the utmost realism always. Not the realism of the streets, of politics—it's a realism of the imagination, and there's a toughness about that. It enriches you and stabilizes you and encourages you in your life. It makes you more human. ▽



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